

^{HT}E FOCUS

Published Monthly in the Interests of Professional Photography

VOLUME VI

JUNE, 1930

No. 6



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Published by **HIRSCH & KAYE**

239 Grant Avenue, San Francisco



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Brilliance with delicacy, and complete adaptability to manipulation and printing requirements, have enabled Agfa Portrait Film to brighten many a studio work-day.

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THE FOCUS

Published Monthly in the Interests of Professional Photography
by HIRSCH & KAYE, 239 Grant Avenue, San Francisco

VOL. VI

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IN THE PROFESSION



*"What the
army lost"*

Had it not been for parental objection, this article would not appear in "The Focus," but in the Army & Navy Journal, for William Lacy Gordon received an appointment to West Point

Military Academy. But let's start at the beginning.

He is a native of Tennessee, the state that has given us evolution, Sgt. York, stills, feuds and other subjects to discuss. Add to this background, the fact that his great-uncle, General John B. Gordon, became famous in the Civil War, and you will realize what the Army lost.

As a boy, he first aspired to a career of surgery and medicine. Later, the lure of footlights attracted his attention, and when his parents objected to his appointment to West Point, he concentrated mostly on his real hobby, photography, which he learned while in high school.

His studio in Exeter, Tulare County, is his first venture and has been a success from the start.

Now his hobbies are several. He has won cups for fancy skating, and would like to travel and explore foreign lands. He is a member of the Elks, and unmarried.

WERE I WEALTHY

Were I a wealthy citizen
I'd help the worthy poor
Who daily cudgel off the wolf
That lingers 'round the door.
I'd feed the hungry, heal the sick,
I'd clothe the naked, too;
There'd hardly be an end to all
The kindly things I'd do.

Were I a wealthy citizen
I'd take each orphan chick
And send him to the finest school—
I'd do that mighty quick.
I'd say to worried widows who
Could see no light ahead
"Fear not, for I'll protect you all—
Think not that hope is dead."

Were I wealthy citizen
I'd seek out struggling youths
Who fought 'gainst Penury to gain
Fair Learning's hidden truths.
I'd let them go through college till
They reached the outfield fence
And not one dollar should they
pay—
'Twould be at my expense.

Were I a wealthy citizen
(Let's deal with facts a while)
I'd lie awake at nights and scheme
How to increase my pile.
I'd sit around on Easy street
And plan and plan and plan
A hundred other brand-new ways
To skin my fellow man.

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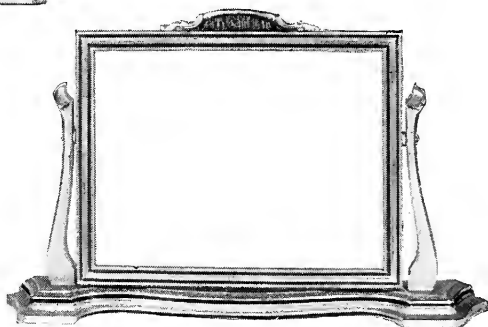
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Things You Should Know

The Action of Photographic Solutions On Plumbing and Tanks

For transporting developing and fixing solutions, lead and hard rubber piping is satisfactory and should be used in connection with Monel, nickel, lead-lined, or silver-plated faucets. Hard rubber or stoneware faucets should be used, especially if continual exposure to the solutions is necessary. Tinned, tin-lined, copper, or brass faucets or piping should be avoided for use with developers or fixing solutions. For conveying distilled water, however, pipe-lines and fittings of block tin soldered with pure tin solder are satisfactory. Lead piping joints should be "wiped" or lead-burned, and not soldered. Pumps of Monel, phosphor bronze or hard rubber are satisfactory for developers and fixing baths if cleaned after use. If silver-plated apparatus is used, the plating should be free from pinholes or scratches which may later expose the metal underneath, with resulting corrosion.

In selecting materials for the construction of photographic processing apparatus, the following precautions should be taken:

A. Do not permit tin, copper, or alloys containing these metals to come in contact with developing solutions, especially concentrated developers, because more or less of the tin or copper will dissolve and cause either serious chemical fog or rapid oxidation of the developer. Contact of two or more different metals or alloys exposed to a developer will hasten the rate of corrosion of the metal and

thus increase the amount of fog obtained. Soldered joints are particularly to be avoided with developers, but if such joints are unavoidable a low-tin solder or one free from tin should be used and the joints so made that a minimum of solder is exposed to the solution.

B. For fixing, toning, and acid oxidizing solutions such as acid permanganate, avoid metal whenever possible. If a metal must be used, the apparatus should be constructed of a single metal, preferably nickel, lead or Monel for fixing baths.

C. Apparatus constructed of aluminum, zinc, or galvanized iron should not be used with either developers or fixing baths since these metals react with such solutions with the formation of precipitates which leave a deposit on the film and often-times stain the gelatin.

D. Plated metals should be avoided whenever possible for use with photographic solutions and only single metals or alloys used in preference, since electrolytic corrosion sets in as soon as a little of the plating wears off.

E. For fixing baths or strong saline solutions, avoid porous materials such as incompletely glazed earthenware, impregnated fibrous materials, or rubber compositions, because crystallization of the salts within the pores of the materials causes disintegration in a manner similar to that of ice in weathering rocks.

F. Trays or tanks coated with lacquer or baked japan are not resistant to strongly alkaline developers.

NEW ENTHUSIASTIC BOOSTERS--DAILY

Photographers are uncovering the hidden possibilities of this wonder lens daily and proclaim it their choice because the

SERIES B BEACH MULTI-FOCAL LENS



works at a greater speed and has more depth of focus than any other lens of equal speed or focal length, is remarkably free from distortion and produces a mellowness that lessens retouching. It is unexcelled for group, studio and home portraiture, and can be used advantageously in commercial, copying and enlarging work.

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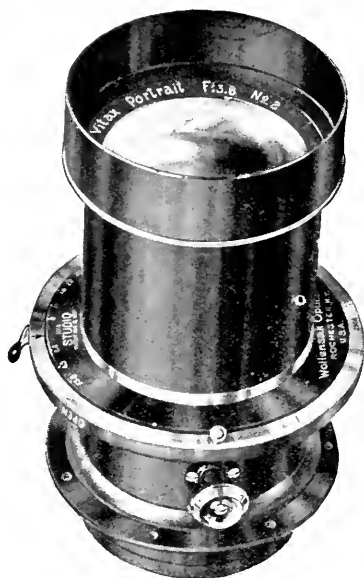
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Two Well Known Lenses

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The most popular and practical soft-focus lens



VITAX

Portrait f3.8

WHILE the Vitax is not a general-purpose studio lens like the Series II, it is particularly suited to portrait work and child photography.

In making child portraits and baby pictures speed of lens is all-important. The Vitax works at f3.8—a practical speed for a portrait lens. With this rapidity, snapshot exposures in the studio are entirely practical.

Vitax portraits, particularly large heads and busts, have a rounded, standing-out quality that is life-like and beautiful. This effect is due in part to the improved Petzval formula of the lens. Of value, too, to the portrait photographer is the diffusing device which gives a slight softness when desired.

If your light is poor, your negatives under-timed; if you desire a nicer quality in your portraits; if you want certain success in photographing the youngsters—consider the Vitax Portrait f3.8.

| No. | Focus | Lens Diam. | Speed | In Barrel | In Studio Shutter |
|-----|---------|------------|-------|-----------|-------------------|
| 3 | 10 in. | 3 in. | f3.8 | \$105.00 | \$110.00 |
| 4 | 13½ in. | 3½ in. | f3.8 | 135.00 | 140.00 |
| 5 | 16 in. | 4½ in. | f3.8 | 185.00 | 186.00 |
| 7 | 20 in. | 4½ in. | f5 | 200.00 | 201.00 |

VITAX EXTENSION LENS

to be used with 16" focus, increasing focus to 20", \$57.50



VERITO

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APIONEER among soft focus lenses, the Verito has contributed greatly to the advancement of pictorial phase of photography.

Any degree of softness or sharpness may be obtained by simply changing the diaphragm. Definition is not destroyed, but pleasingly subdued so that retouching is practically eliminated. The long-focus rear element may be used alone. In enlarging, too, it gives beautiful results. The Verito improves on acquaintance, and the longer you use it, the more delighted you will be with its infinite possibilities.

There is a Verito to fit practically every studio, view, Graflex, hand and movie camera.

| No. | Size | Equiv. Focus | Rear Focus | In Barrel | In Studio | In Betax |
|-----|---------|--------------|------------|-----------|-----------|----------|
| *A | 3¼ x 4¼ | 5 in. | 10 in. | \$22.50 | | |
| *B | 4 x 5 | 6½ in. | 14 in. | 25.00 | | \$24.50 |
| 1 | 3¼ x 4¼ | 6½ in. | 10 in. | 28.50 | | 34.50 |
| 2 | 4 x 5 | 7¼ in. | 11 in. | 32.50 | | 41.50 |
| 3 | 5 x 7 | 8¾ in. | 14 in. | 42.50 | | 53.00 |
| 4 | 6½ x 8½ | 11½ in. | 20 in. | 60.00 | \$65.00 | |
| 5 | 8 x 10 | 14½ in. | 24 in. | 85.00 | 90.00 | |
| 7 | 11 x 14 | 18 in. | 30 in. | 110.00 | 111.00 | |

*Size A and B, f6—all others f4.

Veritos of special speed 5" focus or shorter in Barrel \$25.00

CINE VERITO—Information on request.

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No Cinders or Flying Sparks

At last the perfect "smokeless" flash powder is here. **NORWIL PRESS FLASH** is the result of years of research and experiment. It has **no** smoke, is fast and makes very little noise or report. Absolutely clean! **No shower of cinders or flying sparks.** Has the highest endorsement of leading Press and Commercial photographers.

How often have you, Mr. Photographer, been called upon to make the portrait of a new arrival at the hotel, a home party, office scene, or banquet, where an "open flash" would be the quickest and most efficient lighting medium to use.

With **NORWIL PRESS FLASH** you can make not only one exposure, but several, without smoking up the interior in which you may be operating.

The novelty of making a flash shot without the usual smoke, is

also an advantage which should not be overlooked. It will invariably call forth favorable comment from your subjects.

NORWIL PRESS FLASH registers in illumination comparable with non-smokeless powders when fast Panchromatic Plate or Film is used. When other than Panchromatic negative material is used, slightly more of the smokeless powder may be necessary. This point, however, is of small consequence when you consider the many advantages gained by using **NORWIL PRESS FLASH**.

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17 degrees of hardness

6 degrees for positive

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WRITE US YOUR NEEDS OR TELL OUR SALESMEN

P. A. of A. 50th Anniversary

FIFTY years ago, the call went out to organize an association of photographers.

The Chicago Photographic Association at a meeting held March 3, 1880, issued the appeal. The photographic journals supported the Chicago men. A number of active photographers in other cities advocated the plan.

The secretary of the Chicago Photographic Association was then G. A. Douglas. In a talk at a Chicago meeting, November 5, 1879, he had suggested the name, Photographers' Association of America. This is said to be the first mention of the name which finally was adopted.

FIRST CONVENTION CALLED

A month and a half after the issuing of the appeal, a group of photographers met in Chicago to discuss the responses to the circular. They were found to be exceedingly favorable. Other meetings were held and a convention called, the dates being set for August 23, 1880, in Chicago.

Photographers had previously been organized, but their association had died out.

At several periods after photography became practical in 1840, the photographers organized, sometimes by states, several times in a broader way, but the profession and the organization were young and had not yet acquired great stability.

The particular reason why professional photographers organized at that time was that the Cutting bromide process patent was about to expire and the owners were seeking a re-issue of the patent.

USED WET PLATES THEN

At that time photography was a wet plate process. Dry plates were

just making their appearance and photographers were not sure that they would serve as well as wet plates. If the Cutting patent for sensitizing collodion plates was renewed, photographers would be dependent on the one concern for their plates.

This situation brought leading photographers, material dealers and editors together and led to the organization of the National Photographic Association.

Opposition by this organization prevented the re-issue of the Cutting patent.

After this event interest in the organization appears to have subsided. Conventions were held, but attendance was small and dues were not paid. In 1876 the association died a natural death and for fourteen years no national association existed.

FIRST P. A. OF A. CONVENTION

When the new Photographers' Association of America met at the banquet table in Chicago, August 23, 1880, to open the first session, a group of 237 enthusiastic photographers answered the roll call. J. F. Ryder of Cleveland presided. H. Rocher of Chicago was treasurer and A. J. W. Copelin secretary.

In the several-days sessions a constitution was adopted, committees were appointed and organization was continued.

Gelatin dry plates, a new invention, were exhibited by manufacturers at the meeting and created intense interest. They were an unknown quantity, but demonstrations showed that they could be readily handled and that they allowed an exposure of two or three seconds as against twenty or thirty seconds for the wet plate.

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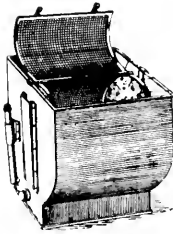
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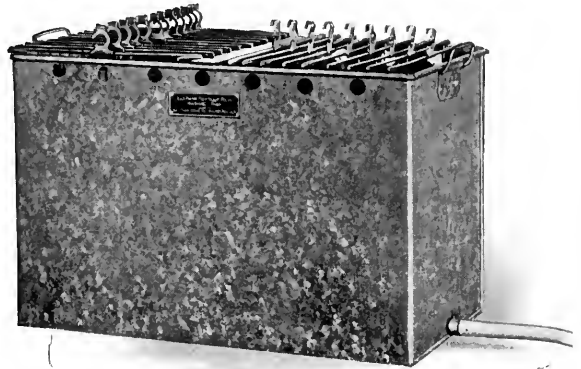
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Rex Print Washer

The Rex Print Washer washes prints and films in the quickest time by a perfect method, and is the only washer on the market that absolutely requires no attention during the process. It will run with 15 to 20 lbs. water pressure. The water that runs it is used to wash the prints. No extra expense for power.

The prints are encaged in a cylinder. The water pressure is forced up from the bottom of a tank and strikes the cage, forcing it to revolve in such a manner that makes it impossible for the prints to adhere to the cylinder. By means of a forced outlet, the prints are washed with a continuous change of water. When it is required to remove prints, the cylinder or cage is raised and the water is drained without touching the prints. The washer can be connected to any faucet by a rubber hose. The outlet is arranged at the sides of the tank in such a manner as to take the water from the center of the tank and raise to the top of the outlet tube, which is on the outside of the tank. The tank



Portrait Film Washing Tank

An extremely efficient washer. Water flows in at bottom and rises evenly through perforations in a false bottom, escaping through holes near the top. A cross piece, supplied, provides for hanging both 5x7 or 8x10 film in the tank at the same time. Accommodates 18 No. 2, or 24 No. 4, Portrait Film Hangers in the 8x10 size, and 24 No. 2, or 32 No. 4, 5x7 hangers. Made of heavy sheet metal. Inside measurements: 10 $\frac{3}{4}$ x16 $\frac{1}{2}$ x-10 $\frac{1}{2}$ inches.

Portrait Film Washing Tank
\$6.50.

is drained by means of removing a screw cap placed at the end.

Estimate your time at 50c per hour on an eight-hour day. A Rex machine, No. 5, costing only \$20.00, will pay for itself in labor saving alone in 5 days.

| No. lbs. Will wash— | Price |
|---|---------|
| 4—18—6 $\frac{1}{2}$ x8 $\frac{1}{2}$ or 200—4x6..... | \$15.00 |
| 5—25—10x12 or 300—4x6..... | 20.00 |
| 6—30—11x14 or 400—4x6..... | 25.00 |
| 7—38—16x20 or 600—4x6 or 125—8x10 | 30.00 |
| 8—50—18x22—800—4x6 or 200—8x10 | 35.00 |

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Putz Pomade

Putz Pomade is a smooth working friction reducer. As a local reducer this preparation is without a peer. It is applied with a soft cloth or tuft of cotton. Since the action is purely mechanical it is entirely at the command of the retoucher at all times.

The use of Putz Pomade permits the operator to reduce any portion of the negative to just the exact degree desired. The preparation is so fine that it may be applied to the most delicate portion of the negative, and it will never scratch. It reduces more evenly because of its smooth consistency; moreover, it is indispensable for bringing up hair, draperies, and the light portions of the picture.

Putz Pomade is supplied in convenient tins. It never becomes-caked, lasts longer than other similar preparations, and does not leave the negative greasy. Photographers and others will be glad to know that this very popular reducing paste is now available in our stock. Mr. Beattie recommended the use of Putz Pomade, during his school of lighting.

We offer the preparation in convenient three ounce tins for 25 cents each.

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THE IDEAL PRECIPITANT
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It's All in the Day's Work

The life of a traveling salesman is far from monotonous. Along the highways and byways of life, he sees life in its various phases, and his experiences range from drab to humorous, with an occasional touch of romance.

Our Mr. Bush is no exception. On a recent trip, enroute from Susanville to Reno, he came upon a broken down car, miles from a garage. A young girl, perhaps 16, was sitting on the running board, weeping, while nearby was a young man, not much older, looking as though he had lost his last friend. The car (of light weight and unknown age) had a broken front axle.

Mr. Bush stopped to offer assistance. They were newly-weds, on their honeymoon, and enroute to a Nevada town, where the bride had been promised a position in a creamery. We don't mean to infer that the groom's working days were over; we just don't recall what plans he had, if any.

Mr. Bush offered to take them to Doyle, to arrange for towing and repairs to the car, but that wouldn't do as previous repairs had taken all but \$1.50 of their money. So he put their baggage into his car, and invited them to ride to Reno with him. As a precaution against theft, he removed the tires from their disabled car and tied them on the back of his car, over his own. Truly, his car looked as though he had "retired."

By this time, the bride was smiling through her tears, and enroute, glancing into his mirror, Mr. Bush saw them bill and coo as only newly-weds can.

On their arrival in Reno, their troubles were not over. The fare to

their ultimate destination was much more than their resources and there was no train out till the next day. And here's where Mr. Bush's resourcefulness saved the situation.

Driving to Automobile Row, he went from one dealer to another, offering the used tires from the disabled car. Offers ranged from a blunt NO to a few dollars, but finally, when the circumstances were explained, one dealer raised the offer to \$12.00. Mr. Bush held out for more, but the bride "spilled the beans" by joyously accepting the offer.

With a new start, the groom sent a telegram to the bride's employer, asking him to come and get them, to which he replied he would. Selecting a suitable hotel for them, Mr. Bush brought their baggage to their room, and after wishing them a life of peaches and cream and much happiness, he left them.

When mixing a chemical solution, if solutions are not filtered, a scum usually rises to the surface consisting of fibers, dust, etc., which should be skimmed off with a towel.

When a fixing bath has been used for some time and is allowed to stand undisturbed for a few days, any hydrogen sulphide gas which may be present in the atmosphere forms a metallic looking scum of silver sulphide at the surface of the liquid, and on immersing the film this scum attaches itself to the gelatin and remains even after washing. Any such scum should be carefully removed with a sheet of blotting paper or by using a skimmer made of several layers of cheese cloth stretched on a frame before the solution is used.

Specializing

That's what Hammer Laboratories are doing in the making of negative emulsions. If you will compare the print-quality from these emulsions, point for point, with the prints from any other negative material, you're bound to see how you can make your dream for better prints and a better business come true.

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Our Salesmen Tell Us



OSSIAN HAGAN, Watsonville suffered a painful and very annoying accident when a heavy metal weight fell on his foot. Somehow he managed to get around to do the most important work of the studio pending his recovery.

The VIALES STUDIO has been moved from 230 4th Avenue to 628 Clement Street in San Francisco's residential section. The new studio was formally opened on June 1 with complete and modern equipment, and a baby contest put on in conjunction with a motion picture theatre will bring people into the new studio from the start. Mr. Viales has been at his former location for the past two years.

ALBERT PETERSON, San Mateo photographer, announces a display of 55 prints in the Palace of the Legion of Honor, Lincoln Park, San Francisco. The pictures will occupy a room of their own and will be open to the public for the month of June. Local and visiting photographers are invited.

F. E. BELLUS has opened a new, attractive studio at 483 Seabright Avenue, Santa Cruz. Mr. Bellus has many friends in Santa Cruz, where he has been located for some time.

H. TRACY WEBB of Oakland announces the opening of his new studio at 3601 Folsom Boulevard, Sacramento. He will continue the Oakland Studio as his clientele is divided between the Bay Region and Sacramento Valley.

ARTHUR C. PILLSBURY, the well-known naturalist photographer, sailed May 24 for the Fiji Islands. He will make his headquarters at Suva, and is taking with him equipment for underwater motion picture photography, as well as electrically-operated motion picture cameras and photo-micrographic work.

Mr. Pillsbury has been tendered the use of the Government Laboratory at Suva. He also bears credentials from the Museum of Natural History at New York, and the Geographic Society at Washington.

R. H. WHELDON of the Sunset Studio, Petaluma, suffered from an infection of his eye. We are happy to feel that we were able to help him when our optical department furnished suitable tinted glasses to subdue the light.

R. P. WHIGHAM is one of the best known San Francisco photographers and his studio is among the oldest. Recently, he and Mrs. Whigham

drove to Portland and Seattle to visit relatives, including some he had not seen before. How he managed to get along without his daily golf is something we would like to know.



J. A. MEISER has opened a new studio at Ocean Park, California. For several years he had a studio in the Sacramento Valley, at Willows, which we recall was in a fireproof building especially constructed as a modern studio.



Fisherman, Attention: The YOSHIZATO STUDIO, on Fillmore Street, San Francisco, photographed a sea bass five feet long and weighing 36 pounds. No, the photographer didn't catch it; he made the pictures for a customer. The fish was caught on the beach at Marin County, and later was stuffed and displayed in a downtown store, there to further tantalize the tired business man.



F. G. ANDERSON has opened a new studio at 1034 State Street, Santa Barbara. Mr. Anderson is a recent arrival in California and has had successful experience in eastern states. He selected Santa Barbara after a thorough survey of the whole state.



The DARLING STUDIO has moved from the Lithia Springs Hotel, Ashland, Oregon, to new quarters. The new location is also on the ground floor, on the main street, and provides a floor space 50x120 feet, and a large basement for storage and work rooms.



Don't make any dates for Aug. 21-22 or 23. You are wanted at the P.I.P.A. Convention, Olympic Hotel, Seattle. For more information, write to C. F. Richardson, Sec'y, Box 52, Milwaukee, Oregon.

MR. AND MRS. HOLMBOE, of Roseville, were recent visitors. Their visit, like previous calls, left the unmistakable impression that here is a couple that knows and thoroughly enjoys art, especially that which is revealed in pictures.



Several of our office staff have been, are, or will be suffering from sunburn, caused by unaccustomed exposure to the sun at the beaches. Suggestions to alleviate their suffering may be sent in care of Jerry.



Have you noticed the new picture on the other page? MR. CHARLES-WORTH has been making local calls for several months but not till recently could we persuade him to break down his natural modesty, and submit his picture. Now that you recognize him, he will appreciate continued courtesy when he calls.



MR. PETERSON withdrew his picture to make room for his associate, but that does not mean any change in his calls.



The DURFEE STUDIO, San Jose, won a prize for most original float in the recent Fiesta De Las Rosas. The float depicted a couple being photographed in the days of head rests, leg of mutton sleeves, flat derbys and walrus mustaches. All these trimmings were faithfully reproduced to the amusement of the spectators.



When a print has been ordered for the newspaper or some other special purpose, be sure to follow it up with a call on the person having the sitting and endeavor to sell him on an order for his own use. Mail the proofs to the customer for his inspection on approval.

For Perfect Pictures

(Call it  Gay-vert)

Super Chromosa

The new Gevaert Plate for speed work

Portrait Bromide

An Enlarging Paper Par Excellence

K-33 -- Buff Platino Gravure

*A new surface for the discriminating
photographer*

Ortho Commercial Film

The ideal film for commercial photography

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The Gevaert Company of America, Inc.

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*Manufacturers of Photographic Products
for more than a third of a century*

All Gevaert Products for Sale by HIRSCH & KAYE,
San Francisco

Fresh Stock

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Dependable Merchandise

Low Prices

Aerial Survey

An aerial survey of the Salinas Valley is referred to in the March issue of "The Focus." At the time the article was written we were not familiar with the name of the photographer who did the work but additional information has since come to us.

The pictures were made by H. A. Erickson of San Diego who is better known as Erickson, the Flying Photographer. The area was mapped in 16 days time and over 5000 negatives were made. Two K5 cameras were used and more than 32,000 contact prints were required to complete the map. The assembly or map measures 24x32 feet and all of the work from signing the contract to delivery of the complete order was completed within ten weeks.

An explanation of the equipment that can handle an order of this kind will be of interest. Mr. Erickson uses the Stineman System for developing the aerial film, which comes in 75-foot rolls and a roll of film is developed, fixed, washed and dried every 40 minutes.

The mechanical equipment includes Eastman 11x14 printers, Pakodoper and Pako Gang Washer, as well as two belt dryers. One of these dryers has a 30-inch apron and the other is 50 inches in width. The equipment installed makes it possible to prepare negatives 20x24 inches from completed maps and these negatives can be enlarged to 12-foot lengths. Enlarged maps 10x12 feet and even 13½ feet square have been made. You will have a better idea of what this equipment will accomplish when we tell you that it is possible to map and deliver surveys of 2,000 to 2,500 square miles per week. Those mathematically inclined might figure how long would be required to

make an aerial map of California and then the whole United States.

Prints properly mounted are a credit

There is a difference. The advantage of delivering well mounted photographs to your customers is inestimable. They make a good impression when handed out and by always staying smooth and flat and holding their shape, are a lasting credit to their maker.

In order to obtain these good mounting results you must give thought to the medium used. There is no mountant which gives more complete satisfaction, is easier to use, and pleases more than SURE-STICK, that white, *odorless* liquid glue which sure sticks and never cracks loose because it was made for photographic work. Does not draw or discolor. It is used by the particular workman everywhere. It goes farther than others as so little is required. Get your jar today . . . we have it.

San Francisco as a Seaport

San Francisco's port employs an average of 500 persons; represents a minimum of \$75,000,000; has 43 piers, 15 passenger ferry slips; two terminals, 19 miles of berthing space; 10 miles of waterfront; a grain terminal; a fruit and produce terminal; a pipe line and tanks for Oriental vegetable oils; a fumigation plant; a fishermen's wharf and a ferry terminal building through which pass annually more than 50,000,000 persons; serves 146 steamship companies and handles over 11,000,000 tons of cargo annually; owns a belt line railroad operated on 58 miles of State-owned track.



The New INGENTO Photo Mailer

Has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made $8\frac{1}{2} \times 11\frac{1}{2}$ inches. It will accommodate photographs 8×10 or 7×11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

MANUFACTURED BY

BURKE & JAMES, Inc.

CHICAGO, ILL.

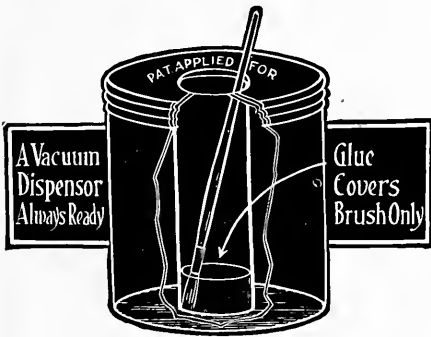
Carried in Stock by HIRSCH & KAYE

SIZES for any need PRICES none can meet!
Prompt Shipments

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| No. 2..... | $5\frac{1}{4} \times 7\frac{3}{4}$ |
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| *No. 7..... | $12\frac{1}{4} \times 14\frac{1}{2}$ |
| *No. 8..... | $10\frac{1}{2} \times 15$ |
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| *No. 10..... | $7\frac{1}{2} \times 11\frac{3}{4}$ |
| *No. 11..... | $8\frac{1}{2} \times 11\frac{1}{2}$ |
| *No. 12..... | $13 \times 17\frac{1}{2}$ |
| No. 14..... | $16 \times 20\frac{1}{4}$ |

Packed in cartons containing 50



SURESTICK

The New Vacuum Dispenser

A White Liquid Photographic Glue

No odor; always ready; sticks quickly; does not draw, discolor or harm your prints; will not get stiff when exposed to air.

Surestick Never Cracks Loose

whether slip under, corner mounts, parchment or tipped-on sheets. For gluing prints in albums, sealing backs of picture frames, plaque work—any place a high grade adhesive is required it is far superior. Only small amount required. A trial will convince you Surestick IS RIGHT.

Vacuum Dispensers, which may be refilled

Half Pint 55c Pints 90c

Plain Jars—Half pint 50c Pint 85c

Quart \$1.50 Gallon \$5

SMITH CHEMICAL CO., DEFIANCE, OHIO

Sold by HIRSCH & KAYE

This is Film Season

It's a trite question, "How can you afford not to sell Kodak Film " But the answer is far from stale. It is, in fact, as fresh as tomorrow's business . . . and as important.

Kodak Film, because it is always dependable; always uniform; because it always offers speed and wide latitude—always meets the needs of the amateur and, as a result, always provides the greatest average number of prints per roll.

Trite maybe, but true . . . and decidedly profitable. Write for our discounts.

"Out of sight, out of mind" and we might add, "out of date." The smart retailer who wants business keeps his merchandise in view — in the window; in the store; and his customers, therefore, keep that merchandise in mind . . . and the dealer doesn't keep it too long on his shelves.

Can you use a film dispensing cabinet? Sent on request.

When a customer leaves a roll of film at your counter to be *finished*, it's the *beginning* of profits for you.

A SHORT LONG STORY FOR YOU

Mrs. Brown buys film; cash register rings merrily. Mrs. Brown takes pictures; leaves roll for developing and printing; cash register again peals out. Mrs. Brown calls for finished prints, and again the pleasing tinkle of the cash receptacle is heard. There is no end to this story . . . it goes on, and on, and on.

BUILD BIGGER BUSINESS

The phrase, "Any good picture is a better picture, enlarged," is old stuff, but it's true . . . and the demonstration of the fact is the easiest way to sell enlargements.

A graphic comparison features the new enlargement stuffer now available, in quantity, for your use. Without imprint they are free, upon request. Ask for Stuffer No. 42. With imprint they are \$2 per thousand.

Order direct from Eastman Kodak Company, Rochester, N. Y.

Finishing customers are good for three calls, three sales, and three profits. They're valuable things to have around.

One of our dealers has increased his Kodak Film business almost 100 per cent by applying a little psychology to his selling. When a customer comes in and says, "I want some film," this merchant grabs up two cartons, lays them down on the counter, and asks with a smile, "Will two be enough " It is hard for the customer to refuse, and few of them do. Why not try this out in your own store

WHAT SIZE? HOW MUCH

Are you supplied with the Abridged Edition of the Kodak Film Schedule? This shows the size, number and price of the films used in the different Eastman cameras. Big in information . . . compact in size, the schedule is a great convenience at the Kodak counter. As many copies as you need will be supplied free, upon request. Ask for No. 38 when you order.



Three Ticks of the Clock

and you make a cloth-backed print with Holliston Photo Cloth! Just wet the sheet of cloth, place it on the print, squeegee in the usual way — and the job is done.

Holliston Photo Cloth is self-adhesive (but *not gummed*) and comes in standard sheet sizes, packed in handy cartons. No cutting, no pasting, no waste. Write for samples.



HIRSCH & KAYE
Will Supply You

When it's P. D. Q.

This article originally appeared in a manufacturer's publication. What is true of a factory branch, also applies to a stock house.

Here is a suggestion which will be worth remembering when you next need paper in a hurry.

In Enlarging Paper 8x10 and 11x14 are standard sizes on which you can always depend being in stock. While we endeavor to carry all sizes for which a steady demand exists, it is nevertheless impossible for us to have at all times a complete assortment of all the sizes listed. Most sizes smaller than 8x10 and 11x14 can be conveniently cut from those sizes. Therefore, if you are in a hurry, it is safest to order one or the other of the two standard sizes—8x10 or 11x14—and cut therefrom the exact size required.

For sizes larger than 11x14, rolls are carried in a sufficiently wide assortment of widths and lengths to suit almost any emergency which you may encounter.

We are always glad to furnish any size of enlarging paper you may require, but in the case of a hurry up requirement, the foregoing suggestion may often save you unavoidable delays.

The Front Page

The lad on the front page of this issue is Ralph Logan Schneider, whose father is of the Logan Studio in Stockton. Ralph is five years old and shares his dad's interest in aviation.

Pako Double Duty Dryer

Pako's Latest Achievement

Construction and Operation

1. **SPECIAL FEATURES:** The drum which has been manufactured from carefully selected materials is nearly surrounded with a traveling fabric net, operating in guideways preventing sidewise shifting. A rapidly revolving fan is mounted at the back of the dryer blowing a constant stream of air at high velocity directly against the prints which are held between the open work net and the surface of the drying drum. The rapid evaporation of moisture caused by this current of air is responsible for the large capacity of the Double Duty Dryer. This air current is also responsible for the remarkable results obtained when drying dull surface and semi-matte prints, enabling one to dry these surfaces speedily without changing print tones.
2. **DURABILITY:** The Double Duty Dryer is particularly free from mechanical intricacies and so designed and constructed as to insure constant service under constant usage without complicated and expensive repairs. All the bearings which are subject to heating from the drum are equipped with ball bearings.
3. **VARIABLE SPEED:** This is a novel and very useful feature. By means of a lever conveniently located, the speed of the drum rotation may be instantly changed from three minute to six minute drying. There are five different steps in this speed scale so that the drum speed is instantly adjustable to any desired rate.
4. **VARIABLE HEAT:** The Dryer heats up ready for operation in approximately **one** minute and is equipped with a specially constructed heat indicator which shows the working temperature of the drum. An automatic thermostat conveniently located at the operator's right hand insures a uniform temperature.
5. **HEAT RADIATION:** The heating unit of the Double Duty Dryer is enclosed in such a manner that practically all the heat is used on the drying surface of the revolving drum and very little heat is radiated into the workroom.
6. **CAPACITY:** The capacity of the Double Duty Dryer is remarkably large for a machine of such small dimensions. Its maximum capacity is in excess of 2,000 average photo finishing prints per hour.
7. **METHOD OF OPERATION:** **Dull or semi-matte** prints are laid **face upward** and are dried with a remarkable freedom from cockled edges and without changing either the color or the half-tone in the least.

Glazing is done through the PAKO patented process of immersing the prints in a glazing solution, then laying the prints **face downward** on the feeder which brings them in contact with the highly polished drying drum thereby giving them a glaze much

(Continued on Page 27)

NOW ALSO SUPPLIED IN THE 3x4 SIZE——



The Modernist

(Lava Stone Stock)

It is just the style needed in these days to create business from the young folks and the young old folks.

| | | | |
|----------------|---------------------------|-------------|-----------------|
| Sizes | 3x4 | 3x4½ and | 4x6 |
| Prices | \$9.00 | \$10.50 and | \$12.50 per 100 |
| Colors | Greystone and Neutraltone | | |

An ideal school mounter.

*Samples of both colors for 15 cents.
You are "missing something" if if you
are not featuring this popular style.*

SAMPLE OFFER F-94

Tapprel, Loomis & Co.

(Eastman Kodak Company) Chicago, Illinois



"JERRY'S" CORNER

By HIMSELF

The theme song for this page is—
The Yanks are coming, because I
went to see a dentist.

I waited in the room outside, look-
ing over the joke books from 1928.
There was an old lady, about 35,
waiting ahead of me, and a tough
looking guy.

After a while the doc came out
and said, who was first the hen or
the yegg.

The dentist put a gold filling in
my tooth just like he did before, but
charged me \$2.50 more. He said it
was because the freight rate on gold
went up.

He's some guy, that dentist. Al-
ways tries to be cheerful, even if he
is looking down in the mouth.

He's a specialist, he is—and I'll
tell you why.

He's the only fellow I know who
can tell a woman to open and shut
her mouth, and get away with it.

While he was working on me he
said, Have you had your tonsils out,
and I says No, I didn't know I could
take them out.

Then he says, You better watch
your teeth so when you get old you
won't have Pullman teeth. How's

that, I says, and he says, Lowers all
gone, only uppers left.

No foolin,' he's a selfmade man,
that dentist. He started out as a
chiroprapist and he wants to be a brain
specialist.

He told me about a man ahead of
me who asked for gas and then said,
You better check the oil, too.

There's all kinds of specialists
these days.

Did you hear about the specialist
in efficiency? He put unbreakable
glass in the fire alarm boxes.

My barber tries to be a specialist,
too. I went in and told him I wanted
a hair cut and he said which one.

A man got a ticket for driving past
a cop's signal. He told the judge he
(the man, I mean) was deaf, so the
judge says that's all right, you'll get
your hearing in the morning.

Know what a specialist is? Its a
man what knows more and more and
more about less and less and less till
he knows all about nothing.

From now on, I'm gonna be a spe-
cialist, too.

And I'll tell you why.

I'm gonna pay special attention to
other fellers' girls.

JERRY.



INDIATONE

◆ ◆ ◆ ◆ A desirable new paper that offers unusual warmth in both contact and projection printing

INDIATONE is a new and beautiful paper for projection of rich living warmth. It offers all the deep full gradations of a perfect contact print with a potential in warmth exceeding that not only of present projection papers, but contact papers as well.

Such adaptability has not, in the past, been so readily obtainable in the faster papers used for projection, which have tended to run colder, and with the increase in selling large portraits from small negatives, this has been a disadvantage.

The speed of Indiatone is designed to meet the requirements of those now using high-powered projection equipment. It is thus slower than Bromide, but many times faster than contact portrait papers. It can, however, be used for contact work by screening down the light.

Indiatone is a paper which you will be sure to like, but, more important, it is a paper which will enable you to sell larger sizes from small negatives more effectively, increasing the return in dollars on your sittings.

» »

AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.

Pako Double Duty Dryer

(Continued From Page 23)

superior to the usual ferrotyping. This method keeps the drum clean and avoids the use of any wiper or scouring device which might eventually injure the highly polished surface of the drum.

8. **CLEANLINESS:** The Double Duty Dryer is provided with hinged lids which close down over the operating part of the machine when not in use, thereby keeping the dust of the room out of the machine. Open mesh contact apron allows all surplus matter to drop off; no repeating sand particles can be carried around the drum.
9. **SHIPPING AND SIZE:** The Double Duty Dryer is shipped completely assembled and may be uncrated and put into use in a few minutes time. The dryer measures 29" wide, 51" long and 48" high, and weighs approximately 300 pounds.

PRICE \$645.00

(Convenient terms of course.)

WRITE FOR DETAILED DESCRIPTION AND ILLUSTRATION

The Busy Man's Creed

I believe in the stuff I am handing out, in the firm I am working for; and in my ability to get results. I believe that honest stuff can be passed out to honest men by honest methods. I believe in working, not weeping; in boosting, not knocking; and in the pleasure of my job. I believe that a man gets what he goes after, that one deed done today is worth two deeds tomorrow, and that no man is down and out until he has lost faith in himself. I believe in today and the work I am doing; in tomorrow and the work I hope to do, and in the sure reward which the future holds. I believe in courtesy, in kindness, in generosity, in good cheer, in friendship and in honest competition. I believe there is something doing, somewhere, for every man ready to do it. I believe I'm ready—Right Now!

—Elbert Hubbard.

26 Ounces of Prevention

It takes only an hour or two to put your hangers and clips in spick-and-span condition, and it may save you countless hours of "remakes" due to the use of dirty ones.

Take 26 ounces of 28 per cent acetic acid, to which add enough water to make one gallon. Soak hangers and clips in the above solution for one hour, and scrub in clear water.

It's easily worth the time and trouble.

BY WAY OF REMINDER

On a matt surface print, like Iris C or D, the dark background often shows a slight mark, caused by the finger nail coming in contact with it. The mark is easily removed by blowing one's breath on it. Blow hard and it is gone forever.

Paper—Canvas — Now Celluloid—All With Uniform Emulsion

Recently we announced Velour Black Canvas, a real canvas base with Velour Black emulsion. Now we announce IVORA, a white matt celluloid, also coated with Velour Black emulsion.

Ivora will instantly appeal to the miniature maker. The celluloid base can readily be cut and fitted into your frames. And think of this advantage. The emulsion is a Velour Black emulsion, fast enough for projection, but not too fast. You have complete control of the picture at all times. The developer is that which you use for your Velour Black paper.

Think of what this standardized process means to you. Prints on paper, canvas or celluloid handled in the same manner, with the same solutions.

Ivora may be colored or toned. Place your order now and show samples to your clientel. If your wedding pictures and groups are ordered in small quantities, instead of dozens, as formerly, make the pictures on Ivora and charge more. An 8x10 print on 11x14 Ivora, border tinted, will bring attractive prices to you.

Defender—Ivora

(Velour Black Emulsion — Safety Film Base).

| Dozen | | Dozen | |
|-------|--------|---------|--------|
| 3¼x4¼ | \$1.75 | 5x7 | \$4.20 |
| 4x5 | 2.05 | 6½x8½ | 6.75 |
| | 8x10 | \$10.00 | |
| | 11x14 | 19.60 | |

Ivora will be supplied in half-dozen packages.

Pako Border Printer

Border prints are becoming as popular as glossy prints and users of PAKO Printers will be interested in the announcement of border masks and holders to fit standard PAKO Printers.

PAKO Border Mask Holders are designed to replace adjustable masks on PAKO Junior and Model B Printers and are supplied in complete sets of

| | |
|-----------------|---------|
| 6 Mask Holders. | |
| 6 Border Masks. | |
| 1 Filing Case. | |
| Price | \$38.40 |

Separate units can be supplied as follows:

| | |
|---------------------------------|------------|
| Filing Case (for 8 holders).... | \$3.60 ea. |
| Mask Holders..... | 4.20 " |
| Border Masks | 2.40 " |
| Sizes 116-120-122-124-127-130. | |

Three styles of designs are available.

Method of Using Pako Border Masks

One Model B Printer equipped with Border Masks will preprint paper stock in quantities to supply two printers. We suggest removing adjustable masks from one Model B Printer, equip this printer for printing borders and register the masks of all other printers to correspond to the "master" printer. This method will enable one operator to preprint borders on paper stock that can be used on all printers with equal results in registration.

Sample prints, to show border designs, will be sent on request.

Order your Pako Borders today from

HIRSCH & KAYE

Bargains for the Photographer

No. 467-78—Majestic Spotlight, incandescent model.

Bargain Price\$40.00

No. 450-76—19-E Parallax Reflector. This is a 19-inch reflector that will enable you to make an enlarging camera out of your view camera.

Bargain Price\$27.50

No. 449-76—15-E Parallax Reflector. This is a smaller reflector of the same general style and large enough to cover 8x10 negative.

Bargain Price\$16.50

No. 448-76—2 8x12x42 Blue Sterling Tanks.

Bargain Priceeach \$12.00

1 8x12x42 White Sterling Tank.

Bargain Price\$13.00

These tanks are in good condition.

No. 394-69 — Northern Magnesium Blow Lamp with approximately one pound magnesium metal.

Bargain Price\$8.75

No. 968-17—Halldorson Giant Flash Lamp.

Bargain Price\$19.00

No. 480-80—30-inch Halldorson Print Washer.

Bargain Price\$16.50

No. 913-11 — Northern Twin Arc Light. Operates on any 110 volt circuit.

Bargain Price\$25.00

No. 494-81—No. 5 Rex Print Washer with extra cage. This washer operates by water power and requires no motor.

Bargain Price\$7.50

No. 447-B—Duplex Junior Twin Arc Lamp.

Bargain Price\$47.50

No. 481-80—No. 10 Circuit outfit complete.

Bargain Price\$85.00

No. 473-79—No. 8 Circuit outfit complete with R. R. lens.

Bargain Price\$90.00

No. 431-74—5x7 Eastman View Camera, carrying case and one holder.

Bargain Price\$27.75

No. 455-83—5x7 Eastman View Camera with case and holder. Camera in excellent condition, but case looks soiled.

Bargain Price\$48.00

3 11x14 Sterling Plate Holders will fit Folmer Commercial and Eastman. Shopworn only.

Bargain Priceeach \$3.75

1 11x14 Universal Plate Holder for Premo View and Empire State cameras. Shopworn.

Bargain Price\$3.00

1 7x17 Portrait film holder for F. & S. Banquet Camera. Shopworn.

Bargain Price\$4.75

2 7x11 Film holders. Shopworn.

Bargain Priceeach \$1.75

2 8x10 Ansco Cut film holders. Shopworn.

Bargain Priceeach \$1.75

4 8x10 Korona Plate holders. Used.

Bargain Priceeach \$1.50

3 8x10 Eastman film holders. Will fit Universal Empire State and Premo View Cameras. Shopworn only.

Bargain Priceeach \$1.50

12 5x7 Eastman No. 2 film holders. Will fit Universal Empire State, Premo View Cameras.

Bargain Priceeach \$1.00

3 8x10 Eastman film holders. Will fit Century Graphic Premo ROC and Eastman View Cameras.

Bargain Priceeach \$2.00

2 5x8 Eastman No. 2 film holders.

Bargain Priceeach \$1.00

1 12x20 plate holder for F & S Banquet Camera.

Bargain Price\$6.00

6 8x10 Graphic plate holders.

Bargain Priceeach \$1.75

TRY IT

—two short words show the way
to learn all about

Velour Black

for prints by projection

Velour Black quality is quickly discovered, and convincing; — true reproduction of negative scale and beauty of tone; speed in printing and work-room simplicity.

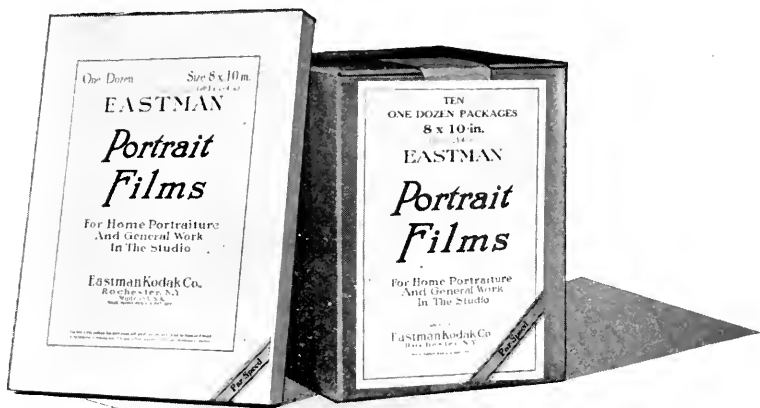
A legion of Velour Black partisans among portrait and pictorial photographers have learned its merits in the way we suggest to you — TRY IT.

A choice of twenty surfaces

Defender of Rochester

DEFENDER

DEFENDER PHOTO SUPPLY COMPANY INC.
ROCHESTER . N . Y .



Distinguishing Features

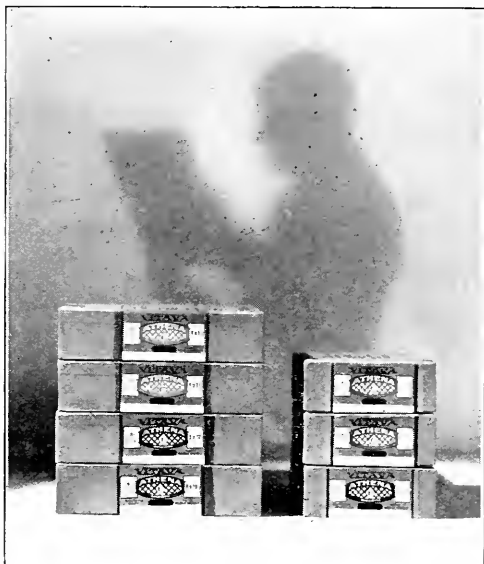
Two eyes, a nose and a mouth—these are the important distinguishing features—the material from which nature manages to produce an infinite variety of faces.

But when you portray these faces—when you attempt to show the subtle, individual differences of shape and texture and light and shade that mark the distinctions of character you must have a material that will give you a true record.

The long scale and even steps of gradation of Eastman Portrait Film give you such a record. That's why the majority of portrait photographers use Eastman Portrait Film.

Eastman Portrait Film, *Par Speed*, *Super Speed* and *Panchromatic*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



All You See in Your Negative

Your sitters know nothing about the quality of your negatives but they do see and appreciate the quality of your prints.

That's why you should use a portrait paper that is capable of reproducing, in the print, all of the quality you see in your negative.

Vitava will reproduce all of the delicate tones of your negative, from highlight to shadow. And there is a pleasing surface for practically any effect you may wish to secure.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional Photography

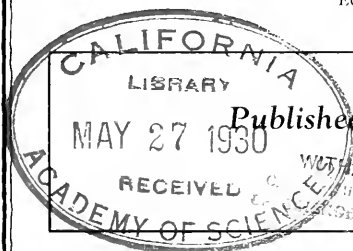
VOLUME VI

MAY, 1930

No. 5



ECLIPSE OF THE SUN, APRIL 28, 10:58 A.M.
As seen from San Francisco.



Published by **HIRSCH & KAYE**

1274 Grant Avenue, San Francisco

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INDIATONE

◆ ◆ ◆ ◆ A desirable new paper that offers unusual warmth in both contact and projection printing

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Such adaptability has not, in the past, been so readily obtainable in the faster papers used for projection, which have tended to run colder, and with the increase in selling large portraits from small negatives, this has been a disadvantage.

The speed of Indiatone is designed to meet the requirements of those now using high-powered projection equipment. It is thus slower than Bromide, but many times faster than contact portrait papers. It can, however, be used for contact work by screening down the light.

Indiatone is a paper which you will be sure to like, but, more important, it is a paper which will enable you to sell larger sizes from small negatives more effectively, increasing the return in dollars on your sittings.

» »

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THE FOCUS

Published Monthly in the Interests of Professional Photography

by HIRSCH & KAYE, 239 Grant Avenue, San Francisco

VOL. VI

MAY, 1930

No. 5

IN THE PROFESSION



WM. CRAKE

"The camera replaced the lure of the sea"

Last month's "little biography" took us to an island in the South Seas. Before we take the long journey back to the mainland, let us call on another friend at Papeete. We would

like to tell you of the several photographers at Papeete, but right now, the one we have in mind is William Crake.

He was born in England, in a little seaport town on the northeast coast. His father was a biscuit manufacturer, which is an English way of saying that he was a baker on a rather large scale. Like most English lads, the boy had no desire to follow his father's trade, but felt the urge to travel, to go somewhere, to sail with the numerous ships that went out and disappeared beyond the horizon.

Now we find him at Papeete, Tahiti, a garden spot if there ever was one. A simple box plate camera given to him as a gift some years ago had been replaced by professional equipment. The lure of the camera had replaced the lure of the sea.

With his wife and two boys, he finds happiness complete there.

Why I Like Business

I like business because it is competitive. Business keeps books. The books are the score cards. Profit is the measure of accomplishment, not the ideal measure, but the most practical that can be devised.

I like business because it compels earnestness. Amateurs and dilettantes are shoved out. Once in you must fight for survival or be carried to the sidelines.

I like business because it requires courage. Cowards do not get to first base.

I like business because it demands faith. Faith in human nature, faith in one's self, faith in one's customers, faith in one's employees.

I like business because it is the essence of life. Dreams are good, poetical fancies are good, but bread must be baked today, trains must move today, bills must be collected today, payrolls met today. Business feeds, clothes and houses man.

I like business because it rewards deeds and not words.

I like business because it does not neglect today's task while it is thinking about tomorrow.

I like business because it undertakes to please, not to reform.

I like business because it is orderly.

I like business because it is bold in enterprise.

—William Feather.



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A White Liquid Photographic Glue

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Quart \$1.50 Gallon \$5

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The Copy Board

Just exactly what form this part of the outfit should take depends on the provision one wants to make for various descriptions of original. If there are likely to be only drawings, etc., which can be pinned up, nothing more and nothing better is needed than a plain flat board to which soft linoleum has been glued. A very suitable description of material passes by the name of "cork linoleum." The board should be, say 20x24 inches—few will require it larger—and is attached by a couple of stout right-angle brackets to a base measuring, say 16x8x1 inch, and fitted on its under side with a guide fillet in the manner of the board for the support of the camera, already described. It can thus be moved back and forth parallel with the plate, a movement which is sometimes convenient, as it saves stretching over the rear of the stand in cases when the camera has to be pushed up fairly close to the easel.

The Light

Since the illumination of the original is more than half the battle in copying, the question of the light to use and how to use it must be carefully considered. Successful copies can be made by daylight and by artificial light, but where there is choice, there can be no doubt but that artificial light is to be preferred, as more constant and uniform and more easily controlled than daylight. Moreover, for most classes of originals, in order to avoid the grain or irregularity of their surface texture, it is required

Things You Should Know

ABOUT COPYING

to light them from directly in front, so that the whole of the original is evenly flooded with light, without cast shadows from either side. If this is not possible, then the lighting should be equal from both sides of the board holding the original.

Avoiding Grain

Copies of prints on rough-surfaced or unglazed papers, and even of burnished or glossy photographs when surface worn, will generally exhibit a distressing graininess unless care is taken to overcome this difficulty in the copying. The trouble arises from the irregularity of the surface of such originals, not always visible to the eye, but much exaggerated in the copy by one-sided lighting, under-exposure and forced development.

The remedy is to light such originals from directly in front or, if this is not convenient, by an equal volume of light from either side reaching the original at an angle of about 45 degrees from the right and left sides of the easel. Or the space between the camera and original may be covered with thin white tissue paper so that the light reaching the original is thoroughly diffused. If artificial light is available, the best method is to set a vertical board of ample size, supported on a light frame stand, between camera and easel at a convenient working distance from the easel. This board should have a central circular opening, surrounded on the side facing the original, by a square or circular frame carrying four or more electric blubs, the camera being operated from the other side of the board.

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PINCHING PENNIES. There are times when readers write to us and ask why we do not devote space to articles about home-made accessories and equipment. It has been an invariable rule of ours never to publish material of this sort, and we are still of the same mind. We have visited many studios which use home-made equipment, and almost invariably it gives the studio a down-at-heel appearance which does not reflect creditably on the establishment. Also, while a photographer may be able to save a few dollars by building things himself, he forgets to reckon the time that is expended and that he could use this more profitably in thinking about his business and how it could be improved. The average photographer is too prone to waste time doing things of little value, when he ought to be sitting back and planning for the future. Home-made makeshifts rarely save any money, either in their initial construction or in their use, and another point to consider is that they have no inventory value whatever should the time come when the studio has to be offered for sale. Also, and this of course refers principally to lighting apparatus, they add greatly to the danger of fire and thus result in increased insurance rates. It is better to buy apparatus that is made by manufacturers who know the photographer's problems, and nowadays, when almost anything which involves any large sum of money can be bought on time payments, there is little or no excuse for a studio to be equipped with anything but the best. For the man who must economize, the second-hand market is always available, and bargains are constantly being advertised either direct by studios which are changing to other equipment, or by firms which deal in such goods and have a reputation for being reliable.

Cheapness is always expensive. To do without a needed lens because one feels that one is enough is as big a mistake as buying too generously and tying up money in unused equipment. To buy cheap folders for the sake of saving a few dollars means that the photographer cannot get the prices he should for his work. Using one or two backgrounds, rather than paying the price for something new, until every family in the town can recognize them at a glance in the finished photograph, means that sooner or later a competitor will start up and take away your business. Spend some money on the studio each month. It will pay.

Abel's Weekly.

Instructions For Cleaning High-Grade Lenses

Occasional cleaning is not only advisable but necessary when dust, finger marks or moisture show on the lens surfaces. For this a camel's hair brush and a clean, soft, linen cloth are desirable. Proceed as follows:

Remove dust with camel's hair brush.

Breathe on lens surface, and with cloth wipe lightly with a circular movement.

If finger or dust marks cannot be removed rub the surface gently with a

tuft of cotton moistened with clean warm water. Dry the surface with a piece of clean linen cloth.

Under no circumstances use abrasives or any kind of polishing or cleaning material.

Never use acids, alcohol, alcoholine or other solvents on the lens surfaces or on the mount.

Only in extreme cases should lens elements be removed from their metal mounts to clean inner surfaces. When replacing same, see that they fit evenly and firmly in the mount.

If your lens requires more atten-

Forging Ahead

for almost half a century
Hammer made emulsions have found
and are still finding a ready market,
because—
It's so easy to select a special brand
for any picture you are called on to make,—
It's so easy to make better photographs
than the ones you thought were best.

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for sale by HIRSCH & KAYE

HEADS UP!

A three-act drama, in which the real hero is mentioned, but not seen. (As related by a neighbor to one of our employees).

CHARACTERS

Garbage manBy Himself
Aviator By Himself
SpectatorNeighbor

ACT I—SCENE I

Place.....Ellis St., San Francisco
(downtown).

Garbage man collects refuse, ties it into a large sack which he leaves on sidewalk as he goes into another building.

SCENE II

Spectator approaches, sees refuse on sidewalk, walks to one side. Aviator flies overhead. Spectator looks up to find plane, sees something flash in the sky. He steps close to building.

Plunk! Something hits refuse bag with a bang. Spectator investigates, finds a photographic lens, mounted on a lens board. Lens is marked U. S. Army. He puts lens in pocket and telephones U. S. Air Service at Crissy Field.

ACT II

(At Spectator's Home)

Soldier calls, identifies lens and proves ownership. Explains that lens dropped off camera at 2000 feet above downtown section of San Francisco. He leaves, with offer of free airplane ride as a reward, (and a promise not to drop spectator enroute).

ACT III

(Crissy Field)

Lens is inspected, found to be OK, except for a dent on front of barrel, is put back on camera.

Summer School at Winona Lake

Each year the summer school at Winona Lake becomes a more important institution in the National Association. Under the able direction of the men in charge it has proved its worth.

The Directors of the Association have approved changes in the plans for the coming season, and the plans have been worked out as an improvement on all previous plans.

The portrait course conducted by Will H. Towles will run from July 28 to August 23 and will be limited to 84 members. The tuition fee is \$75. The commercial course runs from June 23 to July 19. The first two weeks will be given over to general work, the class limited to 50 members, the fee \$50. The second two weeks will be for advanced work, the class limited to 50 members and the fee \$50.

When members register for both general and advanced commercial classes the fee is \$75.

The National Council, at its meeting last October, opened the school to outsiders. It is important that members of the Association register early in order to be assured of places in the student body.

In the course of a year many inquiries come to the Association from outsiders who want to know where to study photography. These are now privileged to enter the Winona School. Detailed information can be obtained from The Photographers' Association of America, 2258 Euclid Avenue, Cleveland, Ohio.

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and are still finding a ready market,
because—

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[THE FOCUS for MAY, 1930]

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What Photographers Say About Their Beach Multi-Focal Lenses

"It is decidedly refreshing to work with such a lens. The improvement in our work was immediate and very marked."
—Frd L. Roy, Peterboro, Ont., Canada.

"I have noticed conclusively the correctness of drawing in the middle and extreme distances of the background."
—J. Anthony Bill, Cincinnati, Ohio.

"It gives me the depth I have always wanted. A true drawing, a beautiful softness and it reduces retouching. Negatives can be carried deep without blocking."
—George C. McLean, Knoxville, Tenn.

"Your lens gives the softness that requires very little retouching and gives flesh values unlike any I have seen in another lens."
—Earl Burnell, Penn Yan, N. Y.

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500,000 New Photographers!

Each and every child in the U. S. and Canada whose twelfth birthday comes this year is eligible to march into a corner drugstore or a Kodak Shop with its parent on or after May 1 and demand to be given, free, one special Model C "Hawk-Eye" box camera and film-roll to match, made by Eastman Kodak Company of Rochester, N. Y. The Hawk-Eye is sold to persons over or under twelve this year for \$1.25. If all the twelve-year-olds are honest and do not go from store to store to get more than one free camera each, there will be more than 500,000 young picture-takers at large on the continent by the end of the year, all equipped with special gift Hawk-Eyes.

Occasion for this expansive gesture is the 50th anniversary of George Eastman's entry into the camera business. It will be "a token of appreciation to (those) . . . who have played so important a part." Also says the Eastman announcement, it will be "a means of interesting hundreds of thousands more children in picture taking." In other words, Mr. Eastman's celebration will by no means be a purely sentimental one. Film-rolls for the \$1.25 Hawk-Eye cost 25c, developing and printing six Hawk-Eye snapshots costs about 40c.

For Kodak's* golden jubilee Mr. Eastman obtained the same sort of

ungrudging, well-deserved publicity as his friend Thomas Alva Edison had received for the golden jubilee of the electric light bulb. Hearst Colunist Arthur Brisbane wrote: "Ruskin, who had worked to reproduce . . . (the) architecture in Venice . . . hailed the discovery of photography as a most important gift to education." Grace Goodhue Coolidge announced: "Instead of coming together to play games and eat ice cream and cake . . . each guest [at the Eastman birthday party] is to receive a golden anniversary camera and film by means of which he will be able to satisfy and develop his appreciation of the beautiful things of nature. . . ." (Time.)

Here is business, new business that means much to you. The original half million rolls of film will require frequent replacement. Think of the sale of film, finishing, enlarging and framing that will be added to the normal amount. Help these youngsters obtain good results and they will keep their cameras busy.

*The word *kodak*, coined by George Eastman in 1888, is a privately owned, registered trade mark. When the word first appeared it was used to differentiate the compact, portable Eastman camera from the bulky "wet plate" photographer's outfit. The first Kodak sold for \$25, was loaded at the factory with 100 exposures. When these pictures had been taken it was necessary to send the camera back to Rochester to have the film developed and printed, the camera reloaded.

P. I. P. A. CONVENTION

(Pacific International Photographers' Association)

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August 21-22-23, 1930

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Milwaukie, Oregon.

:: LISTED at the SERVICE DESK ::

Are you looking for a Studio Location? Is your Studio for Sale? Are you seeking competent help? ALL of these problems are answered in these columns. If we have insufficient space to list all the Studios offered for sale, and for the same reason are unable to give complete descriptions. If interested, get in touch with the HIRSCH & KAYE Service Desk. We'll be delighted to assist you. There is no charge for listing your business for sale in THE FOCUS.

Studios are available in these locations:

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|-------------------|---------------------|--------------------|---------------------|
| Anaheim | Box 2247, The Focus | Richmond | Box 2226, The Focus |
| Hollywood | Box 2248, The Focus | Salinas | Box 2215, The Focus |
| Jackson | Box 2268, The Focus | San Francisco..... | Box 2235, The Focus |
| Los Angeles | Box 2211, The Focus | San Francisco..... | Box 2251, The Focus |
| Madera | Box 2228, The Focus | San Francisco..... | Box 2231, The Focus |
| Miranda | Box 2250, The Focus | San Francisco..... | Box 2256, The Focus |
| Monterey | Box 2269, The Focus | San Jose | Box 2222, The Focus |
| Oakland | Box 2143, The Focus | Santa Cruz | Box 2249, The Focus |
| Oakland | Box 2260, The Focus | Santa Paula | Box 2164, The Focus |
| Pismo Beach | Box 2232, The Focus | Selma | Box 2243, The Focus |
| Pomona | Box 2224, The Focus | Taft | Box 2267, The Focus |
| Redding | Box 2258, The Focus | | |

Oregon

| | | | |
|---------------|---------------------|-----------------|---------------------|
| Ashland | Box 2089, The Focus | Bend | Box 2209, The Focus |
| Baker | Box 2087, The Focus | Freewater | Box 2097, The Focus |

Washington

| | | | |
|----------------|---------------------|-----------------|---------------------|
| Colville | Box 2254, The Focus | Snohomish | Box 2086, The Focus |
| Concrete | Box 2123, The Focus | Seattle | Box 2137, The Focus |
| Olympia | Box 2210, The Focus | | |

Nevada

| | | | |
|--------------|---------------------|------------|---------------------|
| McGill | Box 2095, The Focus | Reno | Box 2125, The Focus |
|--------------|---------------------|------------|---------------------|

Utah

| | |
|---------------------|---------------------|
| Salt Lake City..... | Box 2230, The Focus |
|---------------------|---------------------|

Arizona — New Mexico

| | | | |
|---------------------|---------------------|---------------------|---------------------|
| Morenci, Ariz. | Box 2255, The Focus | La Cruces, N.M..... | Box 2217, The Focus |
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INFORMATION WANTED

Information wanted at SERVICE DESK about—

P. Hanlon, formerly, Corning, Calif.
C. J. Briggs, formerly, San Francisco.
R. G. McDonald, formerly, Stockton.
Gustav Davis, formerly, San Francisco.

H. M. Collett, formerly, Eugene, Ore.
Gail Wellington, formerly, Reno, Nev.
P. J. Standar, formerly, Dunsmuir, Calif.
Mrs. S. Denton, formerly, Oakland, Calif.
C. R. Mandeville, formerly, San Francisco
and Hollywood.
Arthur Howell, formerly, Eureka.

“Make a charge for your services that would be made by any professional man in good repute for the same outlay of time. The ability and training required to make one competent for such work is not a whit less than that required for any professional pursuit. We pay a lawyer \$50 or \$500, according to the importance of the case, for an opinion. We know that we are paying for skill, for special attainments. The public will pay for the exercise of great talents and skill in the landscape painter and the

"I venture the prophecy that in the future—perhaps not far distant, either—there will be photographic portraits hanging upon the walls of affluent homes where taste and culture prevail, which will not be spoken of as 'only a photograph' but will be praised."

Our Salesmen Tell Us



S. E. LANGHART of Healdsburg, Cal., recently suffered painful injuries to his hands. For several weeks, he was unable to use his hands, but we are glad to report complete recovery.

MR. OSLO of the Oaks Studio, Oakdale, Cal., recently submitted to a sinus operation which he withstood quite well. We are happy to report his recovery.

The front of the Berkeley Commercial Photo Company, has been remodeled and is now a most modern and attractive landmark. MR. BLEWITT, the owner, has previously shown his modern ideas by the equipment he has installed.

JAMES DONNELLY has found it necessary to move to larger quarters in Santa Barbara. His new address—130 E. Victoria Street, gives him a ground floor location.

A photographer in Reno, Nevada, tells us of one order he just delivered. The amount was \$622 which sets a rather high record. How close can you come to it? Let's have the facts.

ROBERT TIPTON, formerly with the Austin Studio in San Francisco, has opened his own studio in Sacramento. The address is 1026 Twelfth Street and from what we have seen of his work, he is sure to succeed.

A new, non-stop flying record was hung up at the ocean beach, San Francisco, by L. N. WALLACE. MR. WALLACE is in charge of the Whitney Studio at the beach in which capacity he climbed to the top of a stepladder in the studio, to hang a picture. The work completed, he continued in a forward direction, to return to terra firma which he did with more speed than dignity. On the way down, he caught hold of a portable skylight and everything within reach, all of which reached the ground right after him. As he was underneath, no property damage was reported, and after listening to the birdies about ten minutes, Mr. Wallace crawled out, restored order and resumed charge of the studio.

The opening of the LA PERLA STUDIO in Pittsburg was quite an event. A musical program was furnished and there were numerous floral pieces, sent by local business firms, newspaper, and Chamber of Commerce.

That's letting the town know "there's a photographer in your town." The idea is not copyrighted and anything that means publicity is both justified and desirable. Try it when you move.

NATHAN REIMAN of Stockton tells us that the new Pako Film Machine is "Clear stuff." Too bad that it hasn't been available to the trade sooner, he adds. This machine, you know, carries the film through the developing, rinse, fixing and wash tanks and delivers them dry, as a popular bakery would express it, "untouched by human hands."

MR. and MRS. REIMAN speak very highly of the efficient installation by Pako and particularly of the young mechanic who did the work. In humorous vein they tell us of a telegram that arrived suddenly one day from Minneapolis for this young lad announcing the arrival in the family of a bouncing baby boy. The shock caused the young Swede to sway alarmingly on his 12-foot ladder. Expressions of surprise, disappointment and finally resignation passed over his face. And then he smiled and said, "Just what we ordered and right on time." That's the Pako spirit for you.

The camera with an ink bottle lens which played such an important part recently in the recovery of the famous Stanford Axe is the property of Paul Hansen of the Camera Shop, Palo Alto. Through the courtesy of Mr. Hansen we were enabled to display the camera in the HIRSCH & KAYE windows where it attracted hundreds of people from all portions of the Bay district. Efforts are now being made to secure the camera from Mr. Hansen for the Stanford Museum.

What is said to be one of the most elaborately furnished and completely equipped studios in California was opened April 1st at Wilshire and Hauser Boulevards, Los Angeles. It is known as the Sturgis Fashion Studio.

We hear often of "Gold Mines" in business, a figurative way of expressing that someone is making money in a big way. W. G. BENDORE of Willets, popular photographer of that city, has a real mine that isn't a figure of speech. He expects soon to strike pay dirt on a large scale. Word comes from him today that he is sinking an additional shaft on the claim and that other improvements are under way.

The mine is in the Auburn country where the spaces are still open, wide and rugged. It is of interest to note that the fireplace of Mr. Bendore's cabin is the handiwork of John Marshall who discovered gold at Coloma in 1848.

HENRY SACKRIDER of Marysville could aptly use the slogan "We Photograph Anything Under the Sun." In the interest of natural science, Mr. Sackrider has recently completed a series of motion and still pictures depicting the life of a rattlesnake in its native haunts. The rattlesnakes were real ones, fangs, poison sacs and all. If you like the idea of racking your lens board within a foot of a coiled rattler, and want to go in for this class of photography, we would suggest that you receive preliminary instructions from Henry Sackrider, and as a further friendly tip, you might call on your insurance agent enroute.

THE ERNEST SCHOENFIELD Co. has moved from the former Market Street location to 232 Powell Street. At the same time the FLORENCE SCHOENFIELD PORTRAIT STUDIO moved to the same location. The Market Street studio was occupied for 22 years, but growing business required the change.

In Step with Today's Requirements



The INTERLUDE

Modernistic throughout . . . just the style needed in these days to add that new mode touch to your display.

The new stock — Iridescent — both cover and insert — with its glint of metal shades looks the part of the ultra modern design, which is finished in due color tinting . . . an entirely new effect.

In addition, the easels are so called “oversize,” giving full play to the beautiful stock and design and, incidentally, imparting a greater value look to the standard sized portraits.

| | | | | |
|------------------|--------|--------|---------|-----------------|
| Sizes | 3x4 | 3½x5 | 4x6 | 5x7 |
| Prices | \$8.75 | \$9.75 | \$12.00 | \$14.50 per 100 |

The smaller sizes especially should go well for school work. They have that bright, sophisticated, modern look that appeals to students.

*Become acquainted with it.
Samples of both colors for fifteen
cents.*

SAMPLE OFFER SS-42

Tapprel, Loomis & Co.

(Eastman Kodak Company) Chicago, Illinois



"JERRY'S" CORNER

By HIMSELF

I bought me a pair of those ice cream pants for the summer, but when I got home, I found they was too big. So I went back to the store and says to the man "Can I change these pants here?" And he says, "There might be some ladies coming by so you better use a dressing room."

That reminded me that I am in what you call the awkward age. Too old to cry and too young to swear.

While I was in waiting, a negro mammy came in and asked for some shoes for her little girl. Black kid? says the salesman, and she says Don't get pussional, just git the shoes.

I don't expect to work in the shipping room much longer. I've been studying the business from A to Z, and I'll try to get a job in the office as co-respondent.

That means answer all the letters and give a lot of good advice. Heres some of the things I can tell in my letters:

If a man would write in how to take off a lens barrel, I would tell him to use a bung starter.

When you get a customer who is lit up, stop down your lens.

Always put prize fight pictures on PMC No. 3. That's the roughest paper.

If your customer is a politician, use PMC No. 6. That's smooth and slick.

If we send you hard paper and you ordered soft, don't complain—roll a keg of hypo on it. That will fix it.

Here's a lot of other things I found out.

Women, like eggs, have to handled carefully.

A dry dock is a doctor who won't write a prescription.

Letters are not all alike, because they corespond.

Never break your bread or roll in your soup.

Day light Savings is not the name of a bank.

A quarter back is not a refund.

Mae Marsh is not swamp.

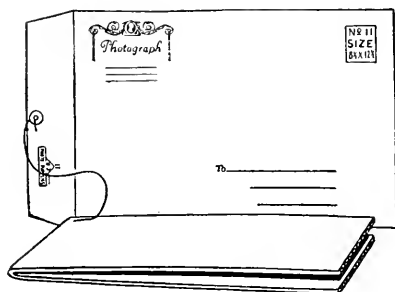
The English Derby is not a hat.

Grace Church and Virginia Ham are not chorus girls.

Kelly Pool is not a swimming tank.

One squeeze finishes a lemon but it only aggravates my girl.

JERRY.



The New INGENTO Photo Mailer

has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

Made in the Following Popular Sizes

| | |
|--------------|-----------|
| No. 2..... | 5½ x 7½ |
| No. 3..... | 6¾ x 8¾ |
| No. 4..... | 7½ x 9½ |
| *No. 5..... | 8¾ x 10½ |
| *No. 6..... | 10¼ x 12¾ |
| *No. 7..... | 12¼ x 14½ |
| *No. 8..... | 10½ x 15 |
| No. 9..... | 6¼ x 9¼ |
| *No. 10..... | 7½ x 11¾ |
| *No. 11..... | 8½ x 11½ |
| *No. 12..... | 13 x 17½ |
| No. 14..... | 16 x 20¼ |

Packed in cartons containing fifty.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The New No. 11 Ingento Photo Mailer is now graphs 8 x 10 or 7 x 11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

Manufactured by **BURKE & JAMES, Inc., Chicago, Ill.**

Carried in Stock by **HIRSCH & KAYE**

SIZES for any need! PRICES none can meet! Prompt Shipments!

Universal Opaque

A bright red opaque that will not crack, nor become sticky. It will spread evenly and a single application of the brush will cover—can also be applied with a pen. Each lot is tested for these qualities before shipped to us.

| | |
|------------------|--------|
| 1 oz. jars | \$.25 |
| 4 oz. cans | .60 |
| 8 oz. cans | 1.00 |

Order today from **Hirsch & Kaye**
and be convinced.

Velour Black Canvas

in dozen packages.

Since our first announcement of **VELOUR BLACK CANVAS**, this new material has made a place for itself. Originally announced in rolls 44 inches wide, in lengths of 5 feet (or multiples of 5), we now announce **VELOUR BLACK CANVAS** in cut sheets.

| | |
|---------------------|---------|
| 8x10 per doz. | \$ 3.60 |
| 11x14 per doz. | 7.20 |
| 16x20 per doz. | 14.40 |

Other sizes in proportion.

Order today
from **Hirsch & Kaye**

The Kind of Photographer a Man Likes

When a man is, after much urging by his family, lodge, or local newspaper, finally persuaded to go to a photographer and have his photograph made, the impression he gains on his initial visit is the determining factor in his decision to return himself or send his friends to be photographed.

A man likes, above all, a photographer who turns out good work, and if the work is not good, anything else you might do to please him is lost. He likes a photographer who makes him look his best, for every man is a tiny bit vain at heart, but he wants his picture to look natural.

He likes a photographer who doesn't keep him waiting—one who knows that he is busy and respects the fact that he has a definite appointment with him, and proceeds to keep it by taking his picture right away. He likes a photographer who doesn't waste a lot of time on preliminaries, knows what he is doing and does it in a thoroughly business-like manner.

If a man must have his picture taken, he wants it taken painlessly, and with results that justify the effort he put forth in going to the studio.

Low-Grade Competition An Advantage

Uninspired competition is always better than no competition.

A finely cut diamond shines the more brilliantly when placed in a group of cheap stones.

Business men are sometimes dismayed at competition.

The only competition any one needs to fear is that which is superior.

Low-grade competition is a positive advantage because it teaches the buyer to appreciate the article of quality and the service of the established company.

Suppose They Had Played The Star Spangled Banner?

An item of photographic interest recently appeared in a St. Louis newspaper. A photographer who offered pictures at 75c each thought he would increase his sales by supplying a girl, who for an additional 75c, would sit on a man's lap and put her arms around him.

It worked, till a soldier fell for the idea. When he paid for the picture, he forgot the extra 75c and refused to pay. An argument led to a fight, and when the photographer had the soldier arrested, the "army" was again victorious because the judge released the soldier and fined the photographer \$100 for disturbing the peace.

Our New Catalog

The 13th edition of Hirsch & Kaye Catalog is now in press. It should be in your possession in a few weeks. It will be the most complete we have published and will feature the latest appliances and material. Several hundred illustrations will help you visualize the numerous items displayed.

The catalog was in preparation for several months, and frequently, just when we thought we had the forms completed, news of new equipment would reach us, and copy was rewritten.

A copy will be mailed to every "Focus" reader.

The causes of paper blisters are the unnecessary creasing or buckling of paper in the baths, or in washing later. Old fixing baths, plain fixing baths, lack of hardener, are all contributing causes.



Clean Edges!

NO one is impressed with a collection of prints having frowsy, frayed edges. Use Holliston Photo Cloth for making cloth-backed prints. Unlike ordinary muslin and inferior imitations Holliston positively will not fray or ravel.

Seven standard sheet sizes, packed in handy cartons. Every box unconditionally guaranteed to give satisfaction.



*Write for
samples*

We Won't Sell Much At This Rate (But It Speaks Well For The Paint)

A few days ago, a Mr. Lundy came into the store and inquired if we still supplied Probus Paint. Assured that we did, he placed his order and mentioned that just 16 years ago he painted some wooden trays with Probus and now wished to apply another coat.

Now we ask you frankly—How can a stock house prosper if an application of Probus Paint will last 16 years? Fortunately, there must be many wooden trays, sinks, tanks and fixing boxes that need repainting, because the sale of Probus paint continues to show an increase right along.

How about those sinks of yours? Are they in condition to stand another season of hard usage? Probus Paint is supplied in these convenient sizes.

| | |
|-------------|--------|
| ½ pt. | \$.45 |
| 1 pt. | .80 |
| 1 qt. | 1.25 |
| ½ gal. | 2.05 |
| 1 gal. | 3.75 |
| 5 gal. | 16.75 |

Order today from Hirsch & Kaye.

Have You a Little Still In Your Town?

The Eighteenth Amendment does some good. A customer writes—"better send me about three 2 ounce bottles Victor Powder, as we have so many distilleries being raided that they keep me busy flashlighting the booze tanks."

How is your supply of flash powder?

Gimme a film and lend me the Kodak!

Not exactly a collegiate expression, but one that is heard frequently at the co-operative store of a State teachers training college. The store owns a camera which can be borrowed by any purchaser of a roll of film.

Romeo's new roadster, or Juliet's new frock are only a few reasons for a snapshot or two. The picture made, the film is brought to the store for finishing and the camera returned.

Anybody can use the camera free-of-charge between classes or over week-ends. The only thing to be remembered about this tempting offer is the principle of "first come, first served."

Mrs. Marples, the store keeper, says that the demand for the "picturesque paraphernalia" is already pretty high. It seems that there's quite a fad now to get "shots" taken out on the campus. Students are likely to stumble upon enterprising young photographers at all hours.

Maybe it's Spring. Then, again, it might be Love. But, whatever it is, the film rolls on.

You also can create new, profitable business. We will supply film at discount for resale purposes, and we have attractive prices on new and used cameras.

May we help you?

Eclipse Picture

The picture on the front cover was made from the roof of the Standard Oil Building, San Francisco, by F. T. Bassett. He used 5 x 7 panchromatic film, with K 3 filter. Exposure 1/25 second, stop 32, 3¼ x 4¼ Dagor Lens.

Probus Paint Lustre As A Color Medium

Most photographers are familiar with the use of Probus Print Lustre to clean and brighten prints. Now a new use has been brought to our attention, when Probus Print Lustre is recommended as an excellent color medium. It is so light in its consistency that it lends to the print which is to be colored, a necessary even surface coating which blends with the colors, and causes them to retain their natural brilliancy.

Probus Print Lustre can also be used as a retouching varnish.

Price per half-pint can . . . \$.65

Coloring Commercial Photographs

By Avenir Le Heart. Portfolio as described, contained in heavy rough kraft envelope. Price, \$5.00, postpaid. Order through Hirsch & Kaye.

This is Mr. Le Heart's latest addition to his two previous popular courses on the coloring of portraits and landscapes, and it comes as the result of a continued demand for a simple, but reliable, course of instruction in the coloring of commercial photographs. It includes information on coloring prints for ferrotyping. Like the other courses, it includes 10 lessons in coloring, 8 8x10 commercial photographs, one color harmony chart, and a card entitling the purchaser to criticism of the work done on the eight prints, and also to criticism on any additional prints done by the student if the first eight are not sufficient to make him or her proficient. This course throughout is devoted to work with water colors, which are the only type of color suitable for ferrotyping.

NEW PROCESS IMPROVED

Crystal Dry Mounting Tissue

Wax Paper Interleaved to Insure Perfection

An entirely new product of Superior Adhesive Strength, with a wide range of temperature latitude. Specially prepared to meet the most exacting requirements of the Photographic Profession.

PACKED IN NEAT CARTONS

PRICE LIST**ONE GROSS CARTONS**

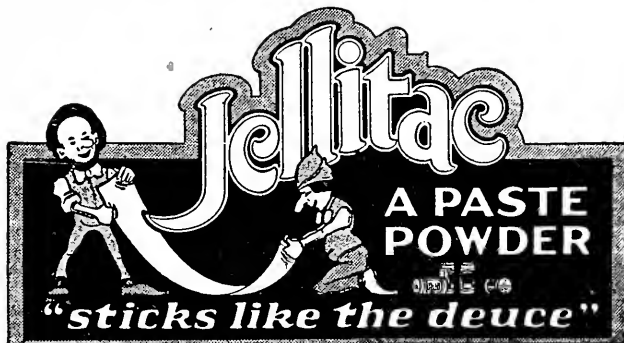
| | | | | | |
|-----------|--------|-----------|------|-----------|-------|
| 4 x 5 " | \$.45 | 6 x 8 " | 1.30 | 11 x 14 " | 3.40 |
| 4 x 6 " | .60 | 6½ x 8½ " | 1.35 | 14 x 17 " | 5.10 |
| 4¼ x 6½ " | .65 | 7 x 9 " | 1.35 | 16 x 20 " | 6.90 |
| 5 x 7 " | .85 | 7 x 11 " | 1.70 | 18 x 22 " | 8.65 |
| 5 x 8 " | 90 | 8 x 10 " | 1.75 | 20 x 24 " | 10.20 |

ROLLS

| | | | |
|---------------|--------|---------------|--------|
| 10 yds. x 20" | \$1.15 | 50 yds. x 20" | \$5.65 |
| 10 yds. x 25" | 1.45 | 50 yds. x 25" | 6.50 |
| 10 yds. x 30" | 1.75 | 50 yds. x 30" | 7.90 |

REAMS

| | | | | |
|----------|------|---------|---------|--------|
| 20 x 24" | Full | \$32.00 | Quarter | \$8.50 |
| 25 x 30" | Full | \$52.00 | Quarter | 13.75 |
| 30 x 40" | Full | \$78.00 | Quarter | 20.50 |



JELLITAC adheres permanently under all climatic conditions, whether hot or cold, dry or wet, and is not affected by sudden changes of temperature. Even when used to hold labels on bottles in an ice chest, which is a severe test, it holds.

JELLITAC is well known as a perfect paste for all conditions. A 4-pound package makes a gallon of paste, but you can mix it as required.

Price \$1.25 per 4-lb. package.

Trial size (quart) 15c.

Order Today from HIRSH & KAYE

Fifty Years of Progress

Photography 50 years ago, when George Eastman entered the business, was a cumbersome and tedious pastime. One wishing to go into the country for a few snapshots had first to procure the services of a mule. On the mule would be loaded: a tent for the preparation of the "wet plates" (which were sensitized in the tent and put, dripping, into the camera); vats for the chemical solutions; a tripod which would support a piano box; a camera nearly as large as a piano box; a helper.

It was when he was a bank clerk in Rochester, N. Y., that George Eastman started to drive the mule out of photography. One day he paid a local photographer \$5 for a lesson in picture-taking. Shortly afterward he found in an English magazine an article on *dry* photographic plates which obviated the necessity for elaborate preparation just before the picture was snapped. George Eastman worked in the evenings at home to develop a dry plate (glass covered with a sensitized emulsion) of his own. Accomplishing this, he resigned from the bank, started in business for himself.

He decided that a flexible film would be better than a rigid, and started using paper as a base. Later came the cellulose base which is used now. This development was probably the greatest in photography.

THE MAN

George Eastman, poor as a youth, developed an active hate of poverty. He now expresses this hate with his expensive tastes, which include: big game hunting, orchid growing, expensive music, fine food.

On his African trip, taken with Martin Johnson, Mr. Eastman carried a cooking outfit along for himself. Deep in the jungle he would make lemon meringue pies, would take time out to stir up a chocolate cake, two dishes for which he has a classical appetite. Once he sent native runners 100 miles through the bush to invite another U.S. party to come and eat pie.

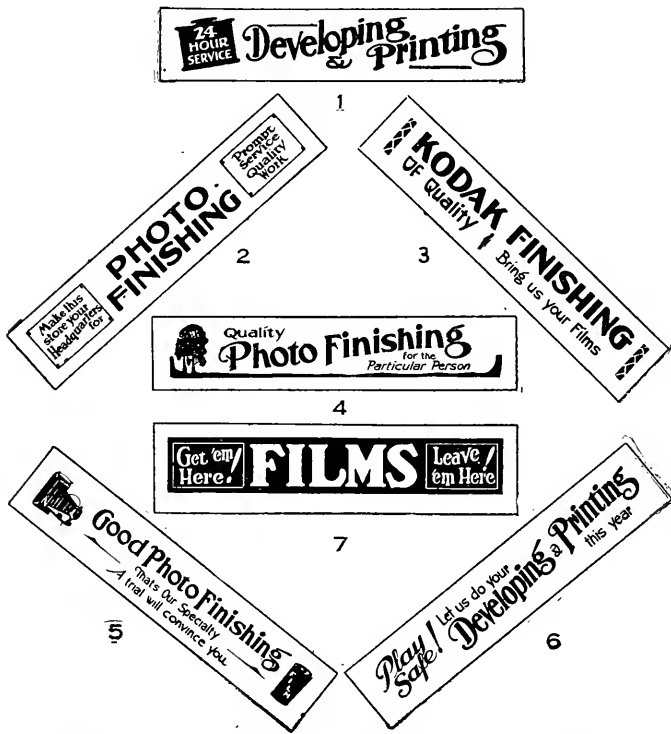
Popular is the Eastman home with Rochester sub-debs. Often they are given surprise parties at which a fortune's worth of orchids grown in the Eastman green-houses, is distributed.

Music-loving, George Eastman calls himself a "musical moron." To remedy this he has an organ recital in his home daily at 7:30 a. m., a concert each Sunday. To remedy a like condition in others he founded the \$6,000,000 Eastman School of Music, has given Rochester hundreds of free concerts. Albert Coates, one-time conductor at the Imperial Opera of Petrograd, dedicated to Patron Eastman his *Suite after the Style of the Old Masters*.

Thus Mr. Eastman spends his time and money. Of the latter he observed: "Two courses are open to a man of wealth—he can hoard money for his heirs—or he can get it into action." Having no heirs he has gotten some \$75,000,000 into action, including \$25,000,000 to the University of Rochester, \$15,000,000 to Massachusetts Institute of Technology. Last year he embarrassed Prime Minister Mussolini by presenting Italy with a \$1,000,000 dental clinic. *Il Duce* was embarrassed (and chagrined) because it could not be controlled by the Italian Government for two years. (Time.)

MUSLIN BANNERS

for Photo Finishers Retail Stations



Made in Oil Colors 12 inches wide and 6 feet long

THESE can be attached to the awning of any retail station or put inside or outside of the window. They command attention of the prospective Photo Fan on the street who has films to be developed. These banners are ready for shipment on short notice.

| | | | | |
|---------------------------|---|---|---|---------------------------|
| Numbers 1 - 2 - 3 - 5 - 6 | . | . | . | Red and Black |
| Number 4 | . | . | . | Red and Green |
| Number 7 | . | . | . | All Red - White Lettering |

PRICES

| | | | | |
|----------------------------|---|---|---|-------------|
| One to five of each number | . | . | . | \$1.00 each |
| Six to 15 | " | " | " | .85 " |
| 16 to 25 | " | " | " | .70 " |
| 26 or more | " | " | " | .60 " |

Postage extra

Order by number.

Send your orders now to

HIRSH & KAYE

Window Shade Backgrounds

Backgrounds can now be obtained painted on material suitable for rolling. Four designs, woodland scenes, are offered in sizes 5x6 and 6x8. These backgrounds are supplied complete with roller and slat and are painted in oil color.

Being a very new item, we have no catalogue of the roller shade backgrounds, but if you are interested, we will submit sample photographs so that you can make your selection.

5x6 ft.\$10.50

6x8 ft. 16.80

Plain clouded, 30c per sq. ft.

Plain backgrounds, 25c per sq. ft.

Chromium Plates

This is what a customer in Vallejo writes about chromium ferrotype plates:

"I have received and am trying out the 18x24 chromium ferrotype plates you sent me. It works very satisfactory. Mr. Bush quoted me a price per dozen or more, but I have forgotten just what it was. Please advise me by return mail. . . ."

"Please ship one dozen 18x24 chromium ferrotype plates, and if there is any credit due for this order, please give it to your salesman, as he told me about them, which I have found to be extremely satisfactory."

Later—"Those chromium ferrotype plates are the best ever!"

Chromium Ferrotype Plates

18x24 each\$ 3.00

per dozen32.40

Barre' Auxiliary Light Outfit (To Be Used With Condenser For Enlarging)

This is perhaps the most powerful lighting outfit to be used in connection with condensing lenses for enlarging. It consists of a frame on which is mounted a Mogul socket for a 1000 watt T20 lamp, a forked carrier to support a single 6-inch condenser and a magnifying reflector.

The light from the Mazda lamp is reflected and magnified by the reflector, and at a distance of from one to two inches from the lamp, the light is caught by the flat side of the 6-inch condenser which has a greater surface. When the reflector is properly focused, the 6-inch condenser becomes a 6-inch ball of light which is naturally much more powerful when viewed through the 14-inch condenser than the original lamp area. Once the adjustments are made, they are permanent and the outfit requires no further attention. We have been told by users that the Barre' Auxiliary Light Outfit increases the original light by as much as 800 per cent, the actual amount depending upon the accuracy with which the original adjustments are made. Price complete with T20 lamp, \$27.50.

Remember

Garfield 7370

Our New

Telephone

Number!



Courtesy of Hillyer C. Warlick, Macon, Ga.

Brilliance with Delicacy

Brilliance with delicacy, and complete adaptability to manipulation and printing requirements, have enabled Agfa Portrait Film to brighten many a studio work-day.

This fine film, so responsive to the photographer's operating

technique, quite naturally comes into more and more general use. For, sooner or later, professional judgment selects the best that can be found.

There's a branch or distributor near you prepared to give good service.



**PORTRAIT
FILM**

AGFA ANSCO OF BINGHAMTON, NEW YORK

Agfa Ansco Limited, 204 King St. East, Toronto, Ont.

Page twenty-eight

Hm—Hm—Aint That Sumpthin'?

In the Roto-Gravure section of the S. F. Chronicle, May 4, there appeared some excellent pictures of America's favorite entertainers, Amos n' Andy. The pictures were excellent character studies but unfortunately the photographer (Bloom, Chicago) destroyed our mental picture of the office of the Fresh Air Taxicab Co. of America, Incorporated.

We had the impression the furnishings consisted of a desk, a chair, a telephone and an empty box, but the photographer, called on to furnish the "props," lost the atmosphere when he furnished—an empty hypo keg. No mistake, the marks on the keg are altogether too prominent.

Did you ever hear of Andy or the Kingfish sitting on a hypo keg? No, never. All of which shows that illustrative photography demands minute attention to detail and the photographer must have a thorough understanding of the background of his story.

I's regusted.

Remember this Number.

GARFIELD 7370

Ask for order department,
HIRSCH & KAYE.

METAL FRAMES

A most attractive addition to our line of frames is announced. In addition to swing and miniature frames we now offer a new line of Metal frames in sizes $3\frac{1}{4} \times 4\frac{1}{4}$ and $7 \times 9\frac{3}{8}$ complete with glass, back and easel.

We feel so sure the new line will be well received, and are so desirous that you should see and appreciate them that we make a special introductory offer. Order a sample line now, and if they are not just what you want, return them for credit. You take no risk and enjoy the benefit of personal inspection of the frames.

That's a fair offer, isn't it? Here are the styles:

- #700 $3\frac{1}{4} \times 4\frac{1}{4}$ in case.....\$3.75 ea. net
- #702 $7 \times 9\frac{3}{8}$ Black & Gold \$5.00 " "
- #721 $7 \times 9\frac{3}{8}$ Black & Gold \$7.50 " "
- #721 $7 \times 9\frac{3}{8}$ Red & Gold....\$7.50 " "
- #728 $7 \times 9\frac{3}{8}$ Black & Gold \$7.75 " "
- #728 $7 \times 9\frac{3}{8}$ Red & Gold....\$7.75 " "
- #730 $7 \times 9\frac{3}{8}$ Black & Gold \$7.75 " "
- #732 $7 \times 9\frac{3}{8}$ Black & Gold \$6.75 " "

Order today from Hirsch & Kaye.

1930 BARGAIN LIST

The Bargain Bulletin for 1930 has been mailed. If you did not receive yours, write for a copy, because we offer bargains in equipment, apparatus and material.

Grippit is Different in 8 Ways

1

Transparent. Grippit is nearly as transparent as window glass.

2

Non-Wrinkling. Grippit holds even the thinnest tissue without a wrinkle. Scrap-books and mounted prints need never be anything but smooth and neat—if you use Grippit.

3

Clean. Rub it up into little balls with your fingers and see how they clean up after themselves like erasers. This is the reason why Grippit can be spread with even the daintiest fingers without soiling them.

4

Stainless. Neither where Grippit is applied or removed is the slightest discoloration apparent.

5

Flexible. The fact that Grippit still holds with all the tenacity of live rubber shows that it will not dry out and crack off with age.

6

Fragrant. Grippit is blended from such pure ingredients that it leaves nothing but a clean, fresh odor to the finished work.

7

Waterproof. Does not soak off.

8

Removable. If you really wish to take off the print, insert a thin knife blade under one corner; then, taking that point between thumb and finger, slowly and carefully peel it back as if it were adhesive plaster!



Grippit will hold labels on glass jars, tin boxes, wooden cases, or chinaware. It will hold patches on inner tubes and hot water bottles. . . . In fact, it has hundreds of uses wherever Paper, Cloth, Leather, etc., must be attached to Wood, Metal, Stone, or Glass.

Grippit is More than a Paste

PER TUBE

\$.25

PINT CANS

\$1.50

12 tubes furnished in display carton for resale

Write for resale prices

Order Today from Hirsch & Kaye

DEFENDER FILM

Panchromatic

for correct interpretation of color value
and contrasts

Used without color filter and under usual artificial light exposure, Defender Panchromatic Film displays notable speed. Its fidelity to the color scale is therefore at the service of the Commercial Photographer in many tasks where ordinary plates or film would ordinarily be employed.

Used with standard filters Defender Panchromatic Film gives the maximum of color recording value. The Defender Film negative is crisp, brilliant and beautiful in gradation and printing quality.

"The 'Pan' negative is better."

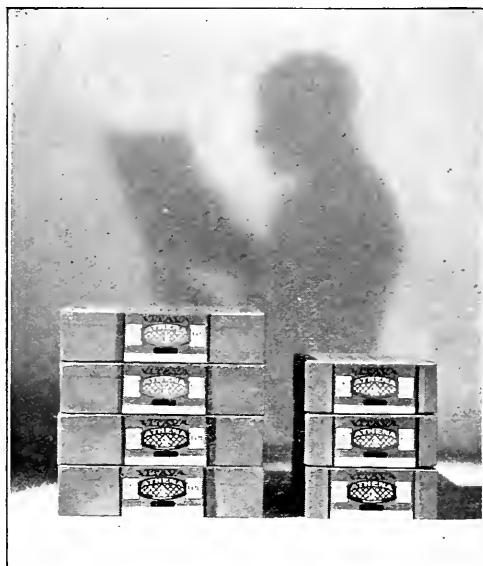
Defender Film
Portrait
Panchromatic
Commercial Ortho

Defender Film
is made expressly for Defender
by DuPont-Pathe Film Mfg. Corp.
New York City

Defender of Rochester

DEFENDER

DEFENDER PHOTO SUPPLY COMPANY INC.
ROCHESTER, N. Y.



For prints you will look upon with satisfaction and deliver with pride—prints that set the highest photographic standards and are fully appreciated by your customers, use Vitava.

Vitava Athena, C and E-smooth are two of the most popular, standard surfaces suitable for almost any size and style of high grade portrait. C is a white stock, E is a light buff. Both have a pleasing, smooth matte surface—will retain all the quality of your most brilliant negatives.

You can safely standardize on Vitava Athena. There are eighteen pleasing surfaces to choose from, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE FOCUS

Published Monthly in the Interests of
Professional Photography

Vol. VI

DECEMBER, 1930

No. 12



Published by
HIRSCH & KAYE
239 Grant Avenue
San Francisco



Portrait by Leo W. Falls,
Orlando, Fla.

Can a paper be too good?

A CHARMING subject that tugs at your heartstrings, a properly adoring parent, a thoroughly competent camera man with the deftness of a fine technician, a good film,—all resulting in a negative which is truly a work of art. And then—the choice of paper.

Can any paper be too good for such a job—for any job that a photographer wants to be known by?

Our answer is No — and that fine emulsion quality is accordingly, at all times, our paramount duty to photographers in the manufacture of —



PHOTOGRAPHIC PAPERS

AGFA ANSCO OF BINGHAMTON, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional

Photography by HIRSCH & KAYE

239 Grant Avenue, San Francisco

VOL. VI

DECEMBER, 1930

No. 12

INTRODUCING—



H. LANCASTER,
San Francisco.

When we asked Hahneman Lancaster why he was a photographer, he looked serious for a moment and with that characteristic twinkle in his eyes, he replied: "Because I like to make people look like they think they look." And that, you'll agree, is a real job.

Mr. Lancaster is a native of Canada, but has spent most of his life in this country. His father was a Quaker surgeon, and his mother came from a family of musicians and artists. As a youth he studied medicine and art, and his first contact with photography was in a professional capacity in a studio in London.

His first studio was opened in Omaha, Nebraska, where for four years he was president of the Nebraska Photographers' Association. His next studio was opened in Martinez, California, and while in this locality, he made a host of friends among *Focus* readers. He served two terms as President of the Northern California Photographers' Association and will always be remembered for his loyalty to that group.

Only recently, he opened a studio in San Francisco, having turned over

the management of the Martinez studio to his son, Ernest.

He finds his happiness among his children, all of whom, with one exception, live in the Bay region. One of his daughters, Mrs. Florence Herzog, frequently sang at meetings of the association of which her father was President. No wonder, that to us who know him intimately, he is not Mr. Lancaster, but "Daddy." On your next visit to San Francisco, call on him at 1109 Market Street. You will feel inspired by being in his presence.



Doing Things Right

THE man who never made a mistake never made a dollar. It isn't the individual blunder that is most costly, but the habit.

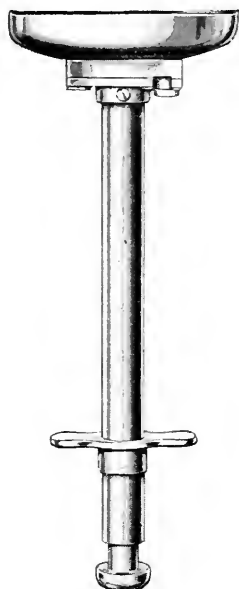
The way to correct the habit of blundering is to form the habit of doing things right.

But everything we do with our hands is directed by the brain. In every important work this direction is subconscious but none the less real.

To get off the track of mistakes, then, and to travel securely on the road of accurate and methodical work, think each task out thoroughly and correctly. . . . WORK.



EVERYBODY knows how to express a complaint, but few can utter a graceful compliment. It's a matter of practice.



Prices Reduced

THE price of Victor Flash Pans, Models A and B, has been reduced. The Victor Flash Pan is a dependable, safe method of using flash powder. Primers that resemble blank cartridges are used to ignite the powder, and one of several novel features is a magazine in the handle of the pan, that holds 12 primers.

Refer to your H & K catalog, page 53, and make these corrections:

VICTOR FLASH PANS

STYLE A—10 inches long with 4-in. pan, \$9.50

STYLE B—18 inches long with 4-in. pan, \$11.75

And now—have you placed your order?

“DIAPHAX” the new DUPLI-TIZED X-RAY FILM INCREASED SENSITIVITY REDUCED EXPOSURE TIME

A RADICALLY different x-ray film perfected by the Eastman Kodak Company is now offered for all general x-ray work.

Diaphax Features

- Reduces present exposure time
- Retains all desirable features of *Contrast* emulsion
- May be viewed for interpretation before window or illuminator
- Permits recording of pen or pencil notations on the film surface.
- Requires no change from standardized processing procedure
- Supplied with *Safety* or Nitrate base

Leading radiologists have enthusiastically endorsed Eastman *Diaphrax* Dupli-Tized X-ray Film. They agree that it will save time and produce better results because it has all the features of the older type Eastman *Contrast* X-ray Film, together with greater sensitivity and new ease of viewing.

Diaphrax Film is supplied at the prices now effective for Contrast Film.

HIRSCH & KAYE *have it!*

Did This Ever Happen To You?

T. MAJOR EDGECOMB of Red Bluff tells this one on himself. It caused us a loud laugh and we are passing it on:—

One evening recently, Mr. Edgecomb was given a hurry-up call for a night picture of a prominent display window in the heart of town. Other things had been planned for the evening, but true to the traditions which govern the activities of doctors, photographers and fire-departments, he heeded the call and stepped forth under the starry sky and the slight breeze—ever so slight—which drifts in from yonder hills of an evening.

In less time than we can draw you a picture of it, the camera and tripod had been placed in position, and with an inward nod indicating approval of focus and diaphragm stop, the stage was set for the flash. Out comes the trusty gun. A critical eye cast toward the dark canopy of heaven dictates an ample portion of powder. It is given. Simultaneously with a flash of fire, a shrill cry and a crash of crockery rends the air. Out of the adjoining restaurant, a stream of people pour. "Mt. Lassen!" shrieks a woman as she faints in the doorway of the eating place. While first aid is being administered, the "hasher" sweeps up an armful of broken dishes and Edgecomb retreats down an alley, a full jump ahead of the camera and tripod.



Andree Film Good Prints Made From Pack in Ice Since 1897

PHOTOGRAPHIC film which had lain in the snow and ice of the Arctic regions beside the body of Salomon An-

dree, the explorer, since the winter of 1897-98, has been developed, revealing photographs good enough to be reproduced, according to word received from Sweden by the Eastman Kodak Co.



Pictures Wanted

At various times the editor of THE FOCUS has received pictures voluntarily sent in by interested readers of THE FOCUS, and we have used the pictures on the front page of this publication. There must be many unique pictures, and perhaps you have a picture or two that you consider every bit as good as any you have seen on the front page.

Should you have a picture that you think will be of interest and will be appropriate for FOCUS use, please send it.



Why a Camera Should Look Up, Down or Sidewise

WHILE this may seem like a sensational statement, it is the name of an interesting pamphlet we will gladly send on request. Many photographers are under the impression that the proper function of a view camera is to take pictures in the general direction in which it is pointed, but modern cameras now have adjustments previously thought impossible.

If you are interested in this pamphlet, write for your copy.



MASTER switches for both white and safe lights are a convenience in the darkroom. These switches should be placed near the door to be used by the last man out. The white light should be controlled by a key switch, the key being hung on a chain nearby.

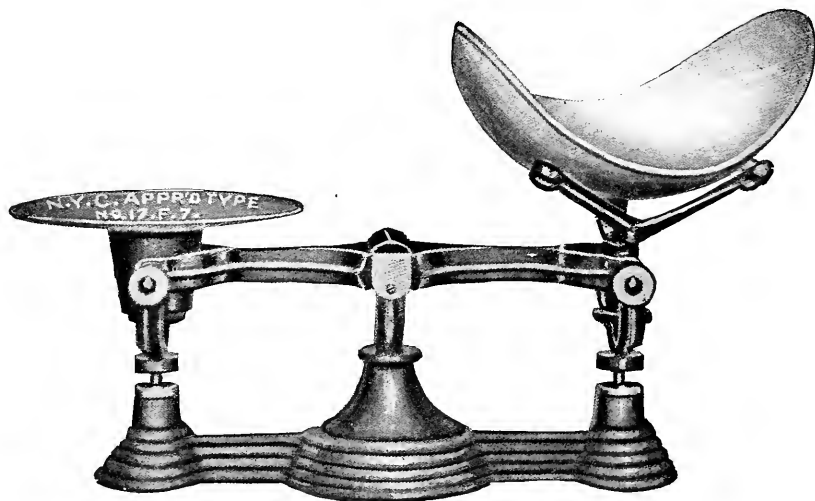
COOPER HEWITT LAMPS

(MERCURY VAPOR)

THREE times more actinic than sunlight, and faster than arc lamps. Used for Portrait Lighting, Copying and Enlarging. Require no special wiring and consume an unbelievably small amount of current. Supplied for permanent or portable installation. Write for catalogues. *For sale by*

HIRSCH & KAYE

4 POUND SODA SCALE



Seamless Polished Brass Scoop. Rubber Tipped Fork. Hardened steel knife edges, V-shaped center and hanger bearings. Iron weight plate. Scale is red enamel. This is the best low-priced scale on the market today. Price includes iron weights to weigh stated capacity.

Price \$11.50

IN Chicago, Chris Longhini, Gogebic (Mich.) trapper and woodsman, remembered news-pictures he had seen of gangsters and photographers with tripod cameras. Seeing a surveyor pointing a theodolite his way Woods-

man Longhini decided it was a cameraman mistaking him for a gangster. He charged, smashed the theodolite, punched the surveyor. In court he paid \$400 for the ruined instrument.

Episode

[A two-act drama, in which we often play a part, as recorded in the "*Defender Bulletin*."] ❧ ❧

Photographer: (rushing into stock-house) "Say, can ya wire 'n get me a gadget for my 'Goliath' printer? Just broke the darn thing and machine won't work without. Gotta lot of work to get out pronto."

Dealer: (briskly) "Sure, right away. But I didn't know you hadda 'Goliath.' Whereja get it?"

Photographer: (departing cheerfully) "From Blanks—he gimme a better price."

The above little dialogue is entirely meaningless . . . Unless you know the rest of the dope, which is—that "Blanks" is about 400 miles away as the crow flies; that the "Goliath" sells for 250 smackers; that the "gadget" brings 35 pennies in the open market; that the wire was worth 40 centimes in the opinion of Western Union.

Now you can grasp why the dealer, in fifteen minutes between that and quitting time, did the following things in this order—(1) imperilled his immortal soul by the profaneness of his thoughts; (2) bawled his stenog to a fare-ye-well for nothing in particular; (3) increased his blood pressure to an alarming extent; (4) hung up on his wife who telephoned to know if he'd be home early; and (5) told an old friend, who dropped in to make a golf date, to go to Hell.

Oh, yes—and wired for the "gadget."



New Veltura Surfaces

THE two surfaces *P* and *Q* added to the Veltura list are already in considerable demand. An attractive combination—distinctly rough texture

with a light surface luster. *P* is buff stock, *Q* white, both double weight.



Ow-ah—

IN a certain East Bay studio that we could mention by name, the janitor service is rendered by one Amos Jones, whose side line is that of a Sky Pilot. The janitor has rendered good service for a number of years, and was known to possess a certain amount of initiative.

It was only natural then, that on finding a burnt-out electric globe in the studio, he proceeded to replace it with a good one. He found what he thought was a 75-watt lamp, but turned out to be one of the new Photo Flash bulbs.

Although this happened several days ago, he has not been seen since, and from all indications is still going strong.



Ivora

USERS of *Defender Ivora* will be interested to learn that a new variety is now offered—

BUFF IVORA

The Buff is identical in quality with the White, both being the Velour Black emulsion coated on a flexible, easily trimmed Safety Film base.

Aside from the fact that *Ivora* may be as conveniently trimmed to shape as paper, its appeal is based primarily on photographic quality. It is the positive type of emulsion, the speedy, adaptable Velour Black, rich in value, beautiful in tone, the latter made more brilliant in effect by the semi-transparent base.

A buff tint is often preferred for coloring. Buff *Ivora* has the same adaptability of surface for color work as the original White.



Our Salesmen Tell Us

WHEN an out-of-state photographer comes to locate in California, that is nothing unusual. But when a California photographer leaves the state to establish himself elsewhere, that is news.

This is prompted by a note from R. J. Todd, formerly of Oroville, who writes that he is opening a new studio in Union City, Tenn.

But some day he'll come back. They all do.

“JACK” GUM, veteran photographer and for the last 15 years Bureau Manager for a newsreel branch, died October 29.

Mr. Gum was well known and very popular. He is survived by a young daughter.

The JAPANESE CAMERA CLUB, with more than 100 members, in both amateur and professional fields of photography, opened its fall exhibition on November 1 at its headquarters, 1639 Post St.

This club holds two exhibitions each year, and silver cups are awarded for the best photographs submitted. The first prize at this exhibit went to F. Y. Sato. The exhibition was quite diversified in subject interest and the attendance was very gratifying.

Something different in advertising

was recently done by CLYDE SUNDERLAND, Oakland commercial photographer. He prepared an attractive folder, in the inside of which was an aerial view of the down town district of Oakland. Beneath the picture appeared this wording:

“OAKLAND, CALIFORNIA
October 15, 1930.”

“This striking aerial photograph of Oakland's business district as it is today, comes to you with the compliments of the CLYDE SUNDERLAND STUDIOS. Keep it during the ‘Thriving Thirties’ for comparison with the Oakland of October 15, 1940.”

J. D. GOODRICH, formerly of The Dalles, Oregon, has purchased the Kleinhammer Studio at Yreka. Mr. Goodrich has had a wealth of experience; with boundless enthusiasm and aggressiveness he is bound to go a long way in this thriving northern town.

E. RICK of Santa Barbara has opened a new studio at 116 North Broadway, Santa Maria. Mr. E. E. Moore, formerly of Redlands, is cameraman. Mr. Rick will continue his Santa Barbara activities.

In a recent issue of the *Berkeley Gazette*, the McCULLAGH STUDIO used

one-third of the page with an interesting notice. The article was illustrated by a reproduction of the first photograph ever taken. After an explanation that Miss Draper, the subject, powdered her face and sat in the sun for six minutes while her brother operated the camera and made the picture, the article mentioned the ease with which modern pictures can be made. The advertisement ended with a suggestion for a photographic Christmas, and must have been very effective. We would like to see more of this kind of advertising.

JOHN T. HALL is a good photographer, and we understand is equally successful at radio. He has just completed a short wave set of his own design which enables him to receive eastern stations at his will.

MISS LOIS B. ETTER is now recep-

tionist for Robert Bordeaux of Santa Barbara. Miss Etter is a recent arrival from Kansas City.

CHARLES M. JOHNSON, the oldest photographer in San Francisco, was painfully injured by an automobile while crossing Market Street at Sixth. He was taken to the Emergency Hospital where he was found to have lost several teeth and suffering from severe bruises. He will be unable to leave his home for several weeks.

C. M. KURTZ is photographer for the Southern Pacific Railroad whose train No. 36 was recently held up and robbed under dramatic conditions in the East Bay district. He happened to be on the train during the robbery, but unfortunately had no camera with him. A small camera even of the Vest Pocket size type might have enabled him to obtain first hand pictures.

JANUARY - 1931

It is again our pleasure to thank you for your generous patronage of the past year.

We wish you all success for the coming year, and assure you of our best efforts to assist you to make the wish come true.

Hirsch & Kaye

For Perfect Pictures

Gevaert

(Call it  Gay-vert)

The Three High Class

GEVAERT PORTRAIT PAPERS

GEVAERT WARM TONE PORTRAIT PAPER

The portrait contact of the hour.

A revelation of luxurious tones and delicate gradations.

GEVAERT PORTRAIT PROJECTION PAPER

A chlorobrom emulsion carefully balanced to produce portraits of contact quality.

GEVAERT PORTRAIT BROMIDE PAPER

A fast enlarging paper for use where speed and quality are of equal importance.

The Gevaert Portrait Papers are supplied in a variety of beautiful surfaces. Identical surfaces may be obtained in any of the three high class Gevaert Portrait Papers. Gevaert paper stock is known for its finest quality.

Descriptive Catalog on Request

The Gevaert Company of America, Inc.

423-439 West 55th St., New York, N. Y.

413-421 N. State St.
Chicago, Ill.

345-349 Adelaide St., W.
Toronto, Can.

*Manufacturers of Photographic Products
for more than a third of a century*

All Gevaert Products for Sale by **HIRSCH & KAYE,**
San Francisco

A New Tool for Photography

THE PHOTOFLASH LAMP

By R. E. FARNHAM and G. F. PRIDEAUX,
Engineering Dept., National Lamp Works.

THE recently developed Photo flash lamp of the Incandescent Lamp Department of the General Electric Company has provided the photographic field with a new servant—one of much refinement—for procuring flashlight pictures. This servant performs its duties in a manner that is welcomed by both the photographer and his subject.

Why? Because its features are such desirable ones as silence, cleanliness, safety, convenience, and effectiveness. These advantages aid in obtaining for the photographer invitations to meetings, banquets, weddings, and innumerable occasions where heretofore he encountered closed doors. The amateur photographer also receives these benefits, and his field no doubt will be considerably widened. There is no fire hazard from burning flash material. No dense cloud of smoke to fill the interiors. No noise to frighten the subjects. The Photoflash lamp is as safe to use as the well known standard incandescent lamp.

This lamp may be used in rain and high wind as easily as in normal and fair weather conditions; there is no powder to blow away or to become moist. The glass bulb affords protection against failure of the flash, and against fire hazard.

APPEARANCE

Because of its unique appearance this new discovery is probably a mystery to anyone seeing it for the first time. The shape of the bulb and base may be recognized as that of the standard 100-watt Mazda lamp.

Within the clear bulb, however, the construction is quite different. Instead of the usual coiled filament at the center, the interior is filled with crumpled aluminum foil and pure oxygen, which surround a tiny filament of 1.5 volt rating coated with a special "Getter" that insures the flash when the filament is lighted.

LIFE

Unlike the standard incandescent lamps, which are designed to burn 1000 hours, this one has a life of only 1/50 of a second, but in that time it gives one great burst of actinic light that serves adequately for taking a picture.

OPERATION

A very desirable and convenient characteristic of the Photoflash lamp is its flexibility for operation from various electrical sources. It is designed to operate on voltages ranging from 1.5 volts to 125 volts of direct or alternating current—that is, from a flashlight cell, storage battery, or house lighting circuit. The value of the voltage applied in no way influences the volume of light given off by the flash. Every Photo-flash lamp is made to produce the same amount of light.

In photographing large areas it is necessary to operate several lamps simultaneously. This condition is one requiring a larger electrical supply. Two or more dry cells, such as commonly used for operating door bells, or the 115-volt house lighting circuit are very satisfactory. Photographers

[Continued on page 13]



Stop Waste-- Reduce Labor & Expense

INSTALL *STERLING Developing Tanks* for Amateur Finishing, Commercial and Professional Work. Low Cost. Low Upkeep. Best Results. Made of the very finest porcelain enamel.

Turns out enormous amount of work daily. Best by Test. Ask for Circular.

STERLING
PHOTO MFG. CO.
BEAVER FALLS, PA.

*From the Melting Pot to Your
Bank Account*

ALBO

GETS all the silver from your Hypo Solution. The ideal precipitant—clean, odorless, speedy, complete recovery. \$3.00 for 5-lb. can. Full directions enclosed.

Prepared by Wildberg Bros. Smelting & Refining Co., San Francisco, who will buy all the recovered silver at highest market price.

§

Distributed by
HIRSCH & KAYE



FOR YOU

EMULSIONS made and coated in the Hammer way have the characteristics every picture maker is searching for.

Hammer has made it possible for your negatives to have strength and at the same time a softness that will produce prints with brilliancy and detail.

Hammer supplies Special Brands for Special Work and will mail you free of charge a portfolio of prints showing results you may expect.

Write for your portfolio today.

HAMMER DRY PLATE CO.

159 West 22nd St.,
New York City

Ohio Ave. & Miami St.,
St. Louis

Photo Flash Lamps

[Continued from page 11]

making flashlight pictures away from their studios will find it expedient to provide an outlet on their car and utilize the 6-volt automobile storage battery if they are out of reach of a lighting circuit power supply.

REFLECTING EQUIPMENT

To obtain its full advantages, the Photoflash lamp should be used with suitable equipment. As the flash is confined entirely within the bulb, reflectors may be used to collect and redirect the light into areas where it will be most useful.

A reflector will increase the effectiveness of the flash two or three fold under ordinary conditions, such as for out-of-door pictures, and in rooms with dark walls. Where the surroundings for a photograph are of a light color, the conditions are more favorable for light reflection, and the use of a reflector with the Photoflash lamp produces still better results.

Aluminum with semi-matte surface has been found to be an excellent material for the Photoflash lamp reflector, for it combines good light control with compactness, light weight, and low cost of manufacture.

SINGLE LAMP UNITS

Frequently the situation requires the flash from a single Photoflash lamp. Numerous tests have shown that a lamp and reflector for each 200 square feet of area will usually be satisfactory. This is based on a lens aperture of F-16 and anticipates a room with medium walls and light ceiling. A better conception of the number of lamps necessary for an exposure may be had if the relation between the effect of a Photoflash lamp and flash powder is known. In tests using the "normal grade" of flash

powder it has been observed that a single Photoflash lamp and reflector will produce on a film an effect almost equivalent to that produced by slightly less than one-half a teaspoonful of powder.

A single lamp and reflector, such as previously described, provide ample illumination for photographing individuals, and groups of four to six people, with the camera lens operating at openings from F-8 to F-11. This is based on Kodak film, par speed film, and portrait panchromatic film or their equivalents.

MULTIPLE UNITS

The types of commercial and professional work requiring several lamps for proper lighting employ other units. The reflectors may be mounted on tripods or hung on cords suspended from picture molding. For connecting the individual reflectors to the supply line, an extension cord with receptacle type taps at intervals of 5 or 6 feet should be used. A momentary contact switch at the beginning of the line will flash all lamps simultaneously.

It is important, where the 6-volt storage battery is used, that the extension cord be of adequate size to carry the current necessary to flash the lamps. For this purpose, where the distance from the electrical source to the last lamp is more than 50 feet, wire of No. 14 B.&S. gauge or larger should be used.

IS IT FAST?

The duration of the flash is approximately 1-50th of a second and is sufficient to "stop" the more usual movements of people. It is fast enough to obtain a photograph before the person can "blink," with the result that the pictures appear more normal.

And now, see pages 16-17 this issue.



SERIES II VELOSTIGMAT f4.5

"The old stand by"

FOR more than two decades the Wollensak Series II Velostigmat has been accepted by leaders as *the* lens for all round studio and home portrait work — as well as for speed photography and copying and enlarging.

An enviable record — without a superior.

If you're not familiar with this versatile lens, we will gladly tell you more about it, or lend one thru your dealer for ten days trial. Send for our catalog.



WOLLENSAK OPTICAL COMPANY

872 HUDSON AVENUE, ROCHESTER, N.Y.

*Manufacturers of quality photographic lenses
and shutters since 1899*

This is Photography

A new microscopic system which, using invisible, ultra-violet light, is able to reveal the nature of minute objects with theoretically 19 per cent greater detail than the best visible-light microscope can yield was reported at Charlottesville, Va., to the Optical Society of America by A. P. H. Trivelli of the Eastman Kodak Research Laboratories and Leon V. Foster of the Bauch & Lomb Optical Company, both of Rochester, N. Y. The microscope constructed by Mr. Trivelli and Mr. Foster is expected to be a further step in the process of permitting clearer pictures of microscopic objects to be made by biological scientists.

Photomicrography by ultra-violet light is not new, but experimentation heretofore has been conducted with ultra-violet light from a point in the spectrum comparatively remote from the visible. The system worked out by the Rochester men uses light closer to the visible and yet makes the indicated 19 per cent gain over visible microscopic systems. Use of light nearer the visible portion of the spectrum avoids the expensive necessity of using quartz instead of glass for lenses and in other ways is simpler than other ultra-violet microscopic systems. Also it permits the use of ordinary biological microscope slides with the object for examination mounted in Canada balsam. Previous ultra-violet micrography has required specially mounted slides because light of wave-lengths previously used was too greatly absorbed by balsam.

Microscopy using visible light, according to Mr. Trivelli, "has reached such a state of perfection that very little more in the day of improvement

can be accomplished. The use of ultra-violet light, however, has brought forth many surprising results."

A demonstration of microscopic pictures obtained by visible light with the new microscope accompanied the paper. One comparison, with its subject a grain of hollyhock pollen magnified 300 times, showed the minute object surrounded by nothing more than a vague, grey ring under visible light. The ultra-violet light picture of the same grains showed the ring resolved into a circumference of tiny spines, previously not in evidence. Sharply increased detail showed in other ultra-violet photomicrographs of shells, leaves, and a section of calfskin.

The light source of the Trivelli-Foster microscope has a wave-length of about 1/70,000th of an inch, which is in the ultra-violet portion of the spectrum. Since ultra-violet light is invisible, the microscope's results are recorded on photographic materials. The system is so arranged that the object to be examined can be focused and viewed by visible green light and then, by a change of the light filter, photographed in the greater detail by ultra-violet light.

Quoting the Trivelli-Foster paper on the comparison with visible microscopy: "Photomicrography with radiation of 365 millimicrons" (about 1/70,000th of an inch) "makes available a considerable increase of resolving power" (ability to show detail at high magnifications), "or alternatively, if the resolving power obtained with visible light is sufficient, the use of the ultra-violet enables an increase of depth to be obtained by reduction of the aperture."

A REFLECTOR

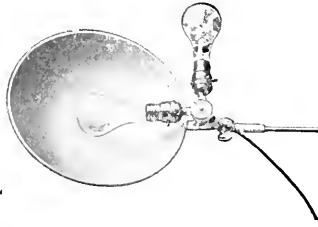
for Every Purpose!

“Portrait”

Flash \approx Flector

with Focusing Feature

Focusing
Lamp



The “Portrait” FLASH-FLECTOR increases the photographic value of the PHOTOFLASH LAMP to a remarkable degree and also affords easier and more effective posing of the subject.

It uses two lamps—a 100 Watt Mazda for lighting and posing the subject and the PHOTOFLASH LAMP which entails many advantages described elsewhere in this issue.

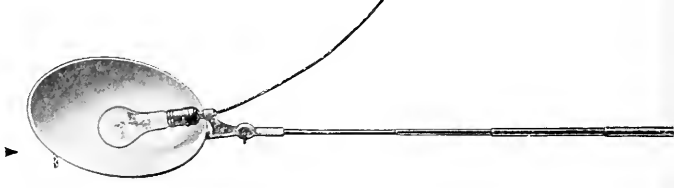
After posing the subject with the focusing lamp the PHOTOFLASH LAMP is moved into position and flashed. Thus, is produced, a photograph having the same lighting values as indicated by the Mazda Lamp but increased in quality by the novel advantages of PHOTOFLASH plus the soft light from a properly designed reflector.

The “Portrait” Unit is adjustable in height and in angular relation to the subject. Its exceptional results are particularly due to the absence of perfor-

The “Group” or “Banquet”

Flash \approx Flector

Multiple-Hook
to give desired angle



The “Group” or “Banquet” FLASH-FLECTOR uses the PHOTOFLASH LAMP only and is adapted for group, banquet, interior and commercial photography.

It can be used on the tripod which is adjustable for both height and angle or suspended by the hook from a wire. Corrugations in the hook permit suspending the FLASH-FLECTOR at any angle desired.

As many FLASH-FLECTORS as required by conditions can be assembled and flashed simultaneously from one switch.

In this kind of photography the advantages of PHOTOFLASH including the lack of noise, smoke, dust, and fire hazard are so obvious as to require no comment.

In the case of carrying and assembling FLASH-FLECTOR equipment another definite advantage will be recognized.

Photographers who equip with FLASH-FLECTORS and PHOTOFLASH LAMPS are bound to enlarge their scope of operations and increase their profits.

Price, complete with Split Plug

Lamps\$17.50
 Price, without Tripod or Lamps, 14.00

“Hand” Flash=Flector

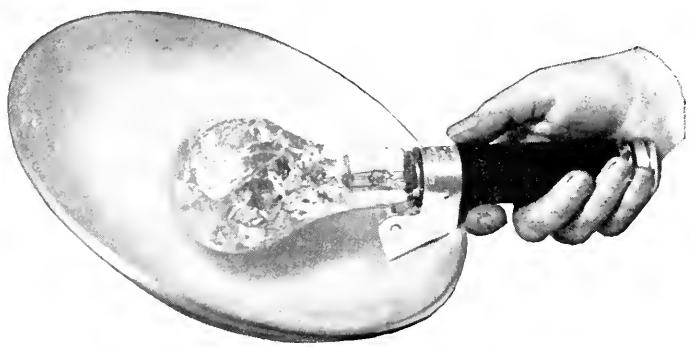
This model is especially suited for newspaper photography but it will also prove of value on many commercial jobs.

It can be used regardless of weather and embodies the typical PHOTOFLASH advantages including lack of noise, smoke or fire hazard. There is also no interference with “Photophone” or other sound recording devices.

The unit is compact and light, but rugged to withstand hard usage. It is operated by standard dry cells in the handle. To fold, loosen thumb nut and slide handle into reflector, which is only nine inches in diameter.

Simply insert the PHOTOFLASH LAMP and push the button.

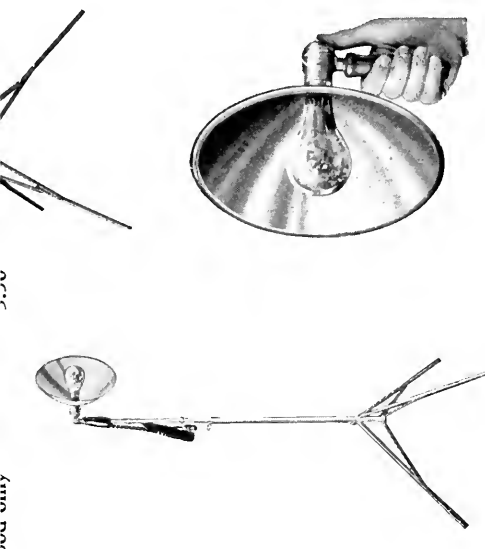
Price, including dry cells but without PHOTOFLASH LAMP, each, \$3.75



Order
 Today

Foto Flash Bulbs

| | |
|-------------------|----------|
| Each | 25c |
| 12 or more | less 10% |
| 25 or more | less 15% |
| 50 or more | less 20% |
| 250 or more | less 25% |



**REXO PHOTO FLASH-
 ING LAMP and Stand.
 Reflector is detachable.**

Hand Battery Lamp

- Rexo Hand Battery Lamp as illustrated, each.....\$ 5.00
- Giant Hand Battery Lamp (16-inch reflector) 7.50
- Rexo Photo Flashing Lamp, as illustrated, each 5.00
- Giant Photo Flashing Lamp (16-inch reflector) 7.50
- No. 0 Rexo Folding Stand, 6 ft..... 2.50
- No. 1 Rexo Folding Stand, 8 ft. 6 in..... 3.50
- No. 2 Rexo Folding Stand, 6 ft. (sturdy) 5.00
- No. 3 Rexo Folding Stand, 8 ft. 6 in. (heavy).. 9.00
- Rexo Sofflre Special, complete with floor stand.. 27.50

From
HIRSCH & KAYE
 Your logical source of supply



Opaque at a Single Stroke!

WHEN you buy opaque look for the time and money saving qualities offered in "Asco"—

Will not crack or chip off.
Fast working—quick drying.
Rules perfectly with pen.
Fine lines can be cut in clearly and easily—Covers smoothly with thin film and it's

Opaque on Clear Glass With One Coat!

No. 0—2½ oz. \$0.50 No. 2—18 oz. \$2.25
No. 1—9 oz. \$1.25 No. 5—Quart \$7.50

*A trial will convince you of the many
superior qualities of
"Asco" OPAQUE*

Carter's White Ink



AN excellent grade of white ink for lettering album leaves, mountings, etc. Applied with brush or pen.

Per bottle..... \$0.20

India Ink

SUPPLIED in stick form for spotting negatives or prints. This ink is of the highest quality.

India Ink, per stick.....\$0.15



Newtone

RESTORES FADED PHOTOS

WILL return faded photos to the original black and white regardless of how much they have faded.

Either bromide, developing out paper, or any print in which the silver image has faded due to sulphurization, or will return sepia prints to black and white.

You will be amazed at this wonderful transformation when you see the finished photograph.

Think of the possibility for more money and better work when you can renew a faded photo before making copy.

And how many people have faded photos who would pay most any price to have them restored.

The complete unit of four bottles will make three gallons of solution.

Price \$3.00

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Photographic Prints Executed
in Oil, Water Color, Black and
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Save Time, Worry and Money
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Printing done by a firm that
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All sizes up to 11x14.
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Choose from our staff of competent
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Send for Your Sample of Hydroquinone



It will give better results
and when trying it you will
note:


1. Its snow-white appearance.
2. The brilliantly clear solution that it makes.

Do you know why?

1. Too high a temperature in mixing causes staining?
2. Impure chemicals cause colored developing solutions?
3. Improper mixing of developing formula causes weak solution that gives stain?

Complete explanations will be found in our handbook, "Chemistry of Photography." Write for your copy.

A MALLINCKRODT Hydroquinone solution is not only free from any cloud but no suspended matter will be found. Clearness of solution is a safeguard against staining and spotting and is an indication of unusual purity.

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industry since 1867

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I enclose 50c for a ¼-pound Sample of your
Hydroquinone.

☐ Check if you want our handbook
"Chemistry of Photography."

Name

Address

City State.....

Big News Ahead!

Kodak World-Wide Picture-Making Competition to Boost Your Profits in 1931

A CONTEST on a far bigger scale than the \$30,000 Contest of 1929 . . . and you remember what that did . . . will be staged during four peak months of 1931.

Advance announcement at the St. Louis convention of the Master Photo Finishers of America simply raised the roof. Nothing like this contest has ever been attempted. 1931 will go down in history as a great year in amateur photography.

This comprehensive plan for extra finishing profits is now receiving its final touches and details will be announced in the next issue of the FOCUS.

Watch for it! Read it! Act on it!

Slogans: Their Construction and Use

A distinctive slogan that identifies a house and its products is a proved business asset.

First, your slogan should be truthful, and express your idea in such a way that it is easily remembered.

Second, your slogan must be striking, concise, and worded so as to be easily read.

And lastly, the slogan should tie in directly with your product or name.

It is unwise to imitate or to paraphrase other well-known slogans, for example, "When better prints are made—Roe will make them." The public recognizes the slogan for what it is, an imitation. Avoid, too, trade-marks registered by others.

Good slogans are of the two types, simple statements of fact or unusual expressions. Here is an example of the straight statement: "Bring Us Your Films, You'll Like the Results." No exaggeration, brief, and stated so as to pull more business, and as the slogan always appears with the firm signature, easily identified.

Harry Carhart's slogan, "My Business Is Developing" represents the unusual type. Here the force of the slogan is to be found in the double meaning that makes a striking impression quickly. It is truthful, brief, and to the point, but lacks the direct sales suggestion found in the plain statement type of slogan.

A good slogan, used consistently, can be a real business builder.

An Easel Frame Style



THE MERIDIAN

The illustration quickly conveys the idea but cannot do justice to the beautiful colorings of the design in dark blue and platinum on the Walnut Veneer stock.

Made with inslip openings from 3x4 to 7x9 $\frac{3}{8}$, it covers a wide range of usefulness. Suitable for children, school and general portrait work — groups, etc. In the 8x10 size it is also made for horizontal prints.

| | | | | | |
|--------------------|---------|--------------------|-------|-------|-------|
| Sizes..... | 3x4 | 3 $\frac{1}{2}$ x5 | 4x6 | 5x7 | 8x10 |
| Prices per 100.... | \$12.00 | 13.50 | 15.00 | 17.50 | 25.00 |

It displays well — adds a new mode touch to gift and exchange portraits.

Sample for fifteen cents

SAMPLE OFFER F-69



TAPRELL, LOOMIS & COMPANY
(Eastman Kodak Company) CHICAGO, ILLINOIS

Jerry's



Corner

By Himself

I've been working on a big problem
and I've discovered the reason for di-
vorce. Its marriage.

To begin with, if a man dont get
the right kind of wife these days, its
his own fault. He can see what he's
getting.

Some birds that married to escape
the draft are praying for another war.

It is kistomary to cuss the bride
at a wedding.

Your wife will listen to excuses
For the late hours that you keep;
Then YOU'LL listen, listen, listen,
Till, exhausted, fall asleep.

Unhappy people: The fellow who
was late for his wedding—but not
late enough.

A womans age is confessed by the
kind of wedding ring she wears; a
man's by the tunes he whistles in the
bathroom.

Getting married makes a man save
his money. That's bow he pays his ali-
mony.

There never will be much of a mar-
ket for these machines that can tell
when you lie. Most men married one.

Ask the man who owns one.

Some men sure are lucky. I was
readin about a man what had a wife
who stood ten (10) feet away from
him and fired three shots at him and
missed. Aint every man can have a
wife like that.

The only time a married man is
allowed to have his full say is when
he talks in his sleep.

Even a married man can give
orders nowadays—in a restaurant.

If a married woman eats onions you
can be pretty sure she's still in love
with her husband.

Whatever troubles Adam missed,
This must have made him sore,
When he and Mother Eve fell out
He couldn't slam the door.

Mr. Wolff says he always carries
a box of cough drops when he calls
on a certain studio. The owner gives
him a nice order but if his wife
coughs, that's the signal to cancel it.

Say it with flowers, say it with sweets,
Say it with kisses, and say it with eats,
Say it with jewelry, say it with drink,
But whatever you do, don't say it
with ink.

JERRY.

A letter just received from one of our customers in Nicaragua reminds us of an incident told in our office a short time ago.

During the recent military activity in Nicaragua when the U. S. Marines were attempting to capture the rebel chieftain Sandino, a small party of marines led by their captain was cautiously proceeding along a lonely mountain trail. It had been raining and the men had been on outpost duty for some time. It had been weeks since they had read or heard the English language.

Suddenly, around the bend of the trail, the leader saw a piece of wrapping paper to which was attached a blue and white label. The printing on the label was in English, and the wrapper created a great deal of interest because of this fact. The leader of the party tore the label from the paper for future reference, and on his return to San Francisco called at the address mentioned, placed his order and told us of the incident.

Yes, the label was a Hirsch & Kaye label and the package had been sent to another member of the expedition, who had covered the trail the day before and had stopped to unwrap the film.



Insurance Problems Analyzed

BECAUSE of a lack of knowledge of the several ways in which an insurance policy may be interpreted, photographers frequently pay more than they should for their insurance. Right now, if you will compare typewritten wording of your several policies, you are likely to find a difference in the description of your property.

One of the benefits of membership

in the P. A. of A. is an insurance service that is likely to save enough to pay your membership fee. It is but one of many advantages.

The Photographers' Association of America maintains its services for its membership at International Headquarters, 2258 Euclid Avenue, Cleveland, Ohio.



A Good Cleaning Solution

A useful solution for cleaning enameled steel and stoneware may be prepared by dissolving 3 ounces potassium bichromate in 32 ounces of water and adding slowly with stirring, 3¼ ounces of concentrated sulfuric acid. *However, sulfuric acid must be handled with great care as it is very corrosive.* This solution will remove developer oxidation stains, silver stains and some dye stains.

A 1% solution of potassium permanganate is also a good cleaning agent and should be followed by treatment with a 10% bisulfite solution to remove the manganese stain. After all stain remover treatments, the vessels should be washed thoroughly to remove all traces of cleaning agents.

Small enameled trays which have become etched and badly discolored should be discarded. Metal developer trays should never be treated with acid cleaning agents. The most satisfactory way of cleaning such trays is to scrub them with a wire brush and a scouring powder. Treatment with a metal polish is also effective.



COPYING rough surface prints: To avoid showing grain, coat the surface of the print with glycerine, squeegee it to a sheet of glass and photograph it through the glass. All trace of surface grain is lost.

Sad — But True

THE latest catalog of equipment, issued by the Boy Scouts of America, contains numerous suggestions about the many professions and vocations, to help boys select a career. Photography is mentioned as follows:

PHOTOGRAPHY

Taking pictures as a hobby and making one's living as a photographer are quite different matters. The latter requires skill, study, special knowledge, and patience. There are a few good photography schools, but the most direct way to gain the necessary knowledge and experience is by working in a photographer's studio.

Equipment is expensive, and competition keen. In addition to fine workmanship a man must have sales ability, a pleasing personality and tact to build up a sound paying business.



Their Own Faces

EACH of more than 350 of the prominent business men of Easton, Pa., was the recipient not so long ago of a mailing piece containing a photograph of himself. The piece was mailed by Hackett, Inc., clothiers, and consisted of a four-flap folder. On each of the flaps appeared a drawing in colors of a man wearing one of the season's new suits. On three of the flaps, the face of the man was cut out, appearing only on the bottom flap where it could peer through the cutouts of each of the others when properly placed over it. It was this face which presented the photograph of the recipient.

How done? The store arranged to have a photographer take group pictures of the local Kiwanis, Rotary and Lions Clubs.

Each head in these groups was then enlarged to fit exactly into the pictures on the folder.

As the folders were furnished by one of the clothing manufacturers, the total cost of the campaign, not including postage, was only 11 cents apiece.

—DAN RENNICK, in October, 1930 issue of *Postage & The Mailbag*.



Here's Real Speed *Speed of H & D 1000 Now* *Available*

A recent addition to the Gevaert line of dry plates is the Gevaert Super Press Anti-Halo plate with a registered speed of H & D 1000. This is extremely fast, and believe it or not, this extremely rapid plate is quite free from grain.

Here is a plate that will appeal to the plate user and press photographer, or anyone who requires a fast plate. Because the greatest demand for these fast plates will be in the 4x5 size, we will carry only this size. Price \$1.20 per dozen net, or in case lots, 30 dozen to a case, \$1.20 per dozen less 10%.

Order some from HIRSCH & KAYE and be prepared for this uncertain weather.



The Front Page

WE are indebted to the Army Air Service for the picture on the front page. The view is of San Francisco, over the down town district, looking north.

Mt. Tamalpais and the Golden Gate are in the background. Can you find the location of the proposed Golden Gate Bridge?



NEITHER prosperity nor adversity is ever universal.

Courtesy of
Universal Pictures
Corporation



Luminosity Makes the Portrait Vivid

SINCE the earliest days of art—long before photography was born—luminosity in the representation has been a primary aim. For luminosity means reality, life.

The brilliant richness and depth of prints from Agfa Portrait Film negatives is by no

means an accident. For the luminosity which produces this effect is built into the Agfa Portrait Film emulsion.

Agfa Portrait Film is now obtainable in both regular and panchromatic.

Agfa
PORTRAIT
VV FILM

AGFA ANSCO OF BINGHAMTON, N. Y.

Excellent Books for Your Use

"Retouching and Finishing For Photographers"

By J. SPENCER ADAMSON
Author of "Sketch Portraiture"

THIS book is written for professional photographers who wish to know the latest methods and processes which are available for the retouching of photographic negatives and prints.

The retouching of negatives and finishing photographs in monochrome and color are important adjuncts to photography, particularly so in the field of professional portraiture.

Affording a fair amount of scope for the expression of individuality calling for skill and knowledge, the work is really an art matter, one sympathetically responsive to the merits of artistic application. Over the long years of use no serious mechanical means has been devised to threaten abolition from the field of handicrafts; and modernization, of course, has to be recorded, and it is with the modern aspect and principles of the work that this volume is arranged to deal.

137 pp., with 8 full-page plates and 16 other illustrations. \$1.20.

"Commercial Photography"

By DAVID CHARLES
Late Head Photographer to Marconi's
Wireless Telegraphy Co., Ltd.

THE art of the photographer is now so largely used in connection with the production of modern commercial catalogues, showcards, and other advertising media, that the need arises

for the specialist or commercial photographer.

The author of this book has had more than 25 years' experience as a professional photographer, and gives many examples of the difficult subjects which may be encountered by the worker producing photographs for advertising and other commercial purposes. He explains how to overcome the various difficulties which each presents and describes the best method of carrying out the various routine jobs of the commercial photographer. There is also a chapter dealing with cost and bookkeeping.

34 illustrations. \$1.50.

"Photographic Printing"

Professional and Commercial
By R. R. RAWKINS

VALUABLE to those in charge of the printing rooms of professional photographers. Full details of handling all the printing media and methods in regular use among professionals. The equipment and operation of a printing room, and the routine handling of printing and developing service.

Cloth gilt, 120 pp., 15 illustrations. \$1.25.

"Photography As a Business"

By ARTHUR G. WILLIS

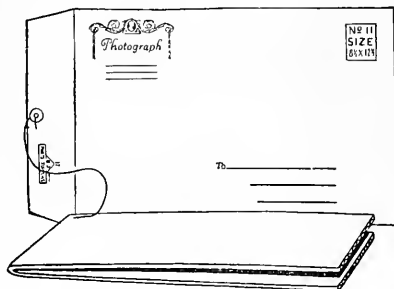
THE business principles and methods the photographer must know to conduct his work profitably.

80 pp. \$2.00.

Order your books, as you would your supplies,

from HIRSCH & KAYE

COMPLETE CATALOG OF PHOTOGRAPHIC BOOKS ON REQUEST



The New INGENTO Photo Mailer

Has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made $8\frac{1}{2} \times 11\frac{1}{2}$ inches. It will accommodate photographs 8×10 or 7×11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

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BURKE & JAMES, Inc.

CHICAGO, ILL.

Carried in Stock by HIRSCH & KAYE

SIZES for any need PRICES none can meet!

Prompt Shipments

MADE IN THE FOLLOWING POPULAR SIZES

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| No. 2 | 5½ x 7½ |
| No. 3 | 6¾ x 8½ |
| No. 4 | 7½ x 9½ |
| *No. 5 | 8¾ x 10½ |
| *No. 6 | 10¼ x 12¾ |
| *No. 7 | 12½ x 14½ |
| *No. 8 | 10½ x 15 |
| No. 9 | 6¼ x 9¼ |
| *No. 10 | 7½ x 11¾ |
| *No. 11 | 8½ x 11½ |
| *No. 12 | 13 x 17½ |
| No. 14 | 16 x 20¼ |

*Packed in cartons containing 50



Surestick The New Vacuum Dispenser

...

*A White Liquid
Photographic Glue*

No odor; always ready, sticks quickly; does not draw, discolor or harm your prints; will not get stiff when exposed to air.

SURESTICK *never cracks loose* whether slip under, corner mounts, parchment or tipped-on sheets. For gluing prints in albums, sealing backs of picture-frames, plaque work — any place a high grade adhesive is required it is far superior. Only small amount required. A trial will convince you SURESTICK is right.

Vacuum Dispensers, which may be refilled
 Half Pint 55c Pints 90c
 Plain Jars — Half pint 50c Pint 85c
 Quart \$1.50 Gallon \$5

Sold by **HIRSCH & KAYE**

Bargains for the Photographer

| | | | |
|-----------------------|-----------|--------------------------------|--------|
| No. 234 Photo Mailers | 5½ x 11¼ | Special price per hundred..... | \$1.50 |
| No. 240 " " | 6½ x 13¼ | " " " | 1 60 |
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| No. 162 " " | 13¼ x 17½ | " " " | 4.75 |
| No. 160 " " | 12 x 18 | " " " | 4.50 |

Used **Pako Washer** in excellent condition. Described and illustrated on Page 78 H & K catalog.

Bargain Price..... \$60.00

Used 8x10 **F & S Printer**. The platen is operated by foot treadle leaving both hands free for other use.

Bargain Price..... \$12.50

5x7 **Korona View Camera** with F4.5 back and one holder. No carrying case or 5x7 back supplied.

Bargain Price..... \$20.00

Used 6½x8½ **Korona View Camera** with one film holder and carrying case. A description of this camera will be found on Page 6 H & K catalog.

Bargain Price..... \$27.50

Callier Auto-Focus Enlarger. Designed for use with 5x7 negatives or smaller. Fitted with Series II F4.5 Velostigmat lens.

Bargain Price..... \$85.00

Halldorson Electric Studio Cabinet designed for use with four 1500 watt Mazda lamps, not included in bargain price. Description on Page 45 H & K catalog.

Bargain Price..... \$67.50

Popular Print Trimmer with 15-inch blade.

Bargain Price..... \$7.75

11x14 **F & S Printer** complete with necessary lamps.

Bargain Price..... \$27.50

Duplex Junior Twin Arc Lamp described on Page 46 H & K catalog. No carrying case or diffusion attachment is provided, but the bargain price, \$37.50, is attractive.

Halldorson Junior Studio Cabinet designed for use with two 1500 watt photo blue lamps supplied with the cabinet. See Page 45 H & K catalog.

Bargain Price..... \$77.50

Eastman Studio Reflector, illustrated on Page 39 of the H & K catalog.

Bargain Price..... \$18.50

Beattie Hollywood Hi-Lite. An excellent principal light for your studio.

Bargain Price..... \$75.00

8x10 **Anso Printer**, complete with all lamps.

Bargain Price..... \$25.00

F & S Revolving Back enlarging camera for negatives 8x10 or smaller. See Page 12 H & K catalog for this article.

Bargain Price..... \$25.00

5x7 **Eastman Auto-Focus Enlarger**. In condition like new. Has hardly been used. See Page 75 H & K catalog.

Bargain Price..... \$145.00

Suitable diffusion disks for above Auto-Focus Enlarger at \$5.00 ea.

Convenient terms of monthly payment can be arranged for the purchase of any apparatus mentioned on this page.

ARTURA IRIS

At this time, more than any other in the photographer's year, quality means economy. That is often the deciding factor in the selection of Artura Iris for holiday portraiture.

SURFACES

| | |
|-------------------------------|----------------------------------|
| <i>Semi-Matt</i> | <i>Maroquin</i> |
| <i>Matt</i> | <i>Buff Maroquin</i> |
| <i>Buff Medium Rough Matt</i> | <i>White Rough-Medium Weight</i> |
| <i>Buff Matt</i> | <i>MonOkroM</i> |
| <i>Plat Matt</i> | <i>(Rough Luster)</i> |
| <i>Buff Plat Matt</i> | <i>Rose—Olive—Green—Blue</i> |
| <i>*Veltex</i> | <i>MonOkroM</i> |
| <i>Plat Luster</i> | <i>(Silk)</i> |
| <i>Buff Plat Luster</i> | <i>Rose and Green</i> |
| <i>*Single Weight</i> | |

IF YOU CANNOT LOCATE A SOURCE OF SUPPLY FOR
Artura Iris

PLEASE WRITE

DEFENDER PHOTO SUPPLY COMPANY, INC.

Rochester, New York

New Plate Standards

Established By

Eastman Hyper-Press (Orthochromatic) Plates
Wratten Hypersensitive Panchromatic Plates

The Eastman Hyper-Press fits conditions demanding the fastest material obtainable. The press or commercial photographer who, regardless of light conditions, must get a picture, will find Eastman Hyper-Press fills the bill.

With artificial illumination all ultra-speed materials, not red sensitive, necessarily fall off in speed. But under these conditions the Wratten Hypersensitive gains materially in speed. With large aperture lenses instantaneous exposures may be made in well lighted theatres, at banquets or similar social or sporting events.

To be convinced there are really new standards in press plates try these new products at once.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Contact Prints or Enlargements The Same Quality—Same Tone

Vitava Opal is a paper of the finest quality, producing beautiful warm tones, yet it is amply fast for enlarging. It solves the photographer's greatest problem. He can now make contact prints and enlargements, identical in quality and tone and texture. A new and economical Gold Toning Bath produces marvelous sepia tones.

Opal is supplied in six grades—B, Semi-matte, and C, Matte, cream white; G, Fine grained lustre, and H, Fine grained matte, natural white; P, Fine grained lustre, and Q, Fine grained matte, old ivory. All are double weight papers priced the same as double weight Vitava Rapid Black. Order now from your dealer.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

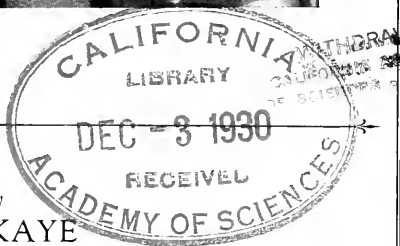
THE FOCUS

Published Monthly in the Interests of
Professional Photography

VOL. VI

NOVEMBER, 1930

No. 11



Published by
HIRSCH & KAYE
239 Grant Avenue
San Francisco



Portrait by Leo W. Falls,
Orlando, Fla.

Can
a paper
be too
good?

A CHARMING subject that tugs at your heartstrings, a properly adoring parent, a thoroughly competent camera man with the deftness of a fine technician, a good film,—all resulting in a negative which is truly a work of art. And then—the choice of paper.

Can any paper be too good for such a job—for any job that a photographer wants to be known by?

Our answer is No—and that fine emulsion quality is accordingly, at all times, our paramount duty to photographers in the manufacture of—



PHOTOGRAPHIC
PAPERS

AGFA ANSCO OF BINGHAMTON, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional

Photography by HIRSCH & KAYE

239 Grant Avenue, San Francisco

Vol. VI

NOVEMBER, 1930

No. 11

INTRODUCING—



*J. Verne Shangle,
Medford,
Ore.*

J. VERNE SHANGLE is a native of Portland, Oregon. As a member of the Oregon Camera Club he found much pleasure in his camera, although baseball at one time threatened to influence his future. His first contact with photography was in Alaska where for four years he made some interesting camera studies.

His present studio at Medford is his first and he has been there for the past two years. He admits that banking thrills him, but what photographer wouldn't like that, especially being receiving teller?

At the Portland Convention of the P.I.P.A. his pictures won first prizes and his work is well known in the Northwest. Perhaps his inspiration is his child, of which he has numberless pictures. Oh yes, he also has pictures of his wife.

He is a member of the Southern Oregon Photographers' Ass'n, the P.I. P.A., and P.A. of A. His hobbies are golf, fishing and his family.

Still under thirty, he is active in the Lion's Club, being deputy district governor and secretary of the Medford club, den, or what do you call it.

All of which is a pretty good start

for a youngster, with an interesting future full of promise before him.



"If time be of all things the most precious, wasting time must be, as poor Richard says, the greatest prodigality, since, as he elsewhere tells us, lost time is never found again, and what we call time enough always proves little enough. Let us then be up and doing, and doing to the purpose; so diligence shall we do more with less perplexity. Sloth makes all things difficult, but industry all things easy; and He that riseth late must trot all day, and shall scarce overtake his business at night; while laziness travels so slowly that Poverty soon overtakes him. Drive thy business, let not that drive thee; and early to bed and early to rise, makes a man healthy, wealthy and wise, as Poor Richard says."

—Benjamin Franklin.



THE men whom I have seen succeed best in life have always been cheerful and hopeful men, who went about their business with a smile on their faces, and took the changes and chances of this mortal life like men, facing rough and smooth alike as it came.

—Chas. Kingsley.



GETTIN' the other fellow's customers means nothin' unless you're holdin' your own.



*An interesting study made by J. E. Mock of
Rochester, N. Y., with the 16 inch focus Series
B Beach Multi-focal lens at full aperture
(equivalent to f3.3.)*

PROPORTIONS

as actually seen by the eye

Nor extremely sharp in outline—nor unwarranted softness but actually an effect as it appears to the eye—a full rounded form.

THE BEACH MULTI-FOCAL LENS

produces the quality demanded by the most fastidious photographers.

*Allow us to tell you more about this new lens—or we
will send one to you without obligation on ten days' trial
—thru your dealer.*

WOLLENSAK OPTICAL COMPANY

872 HUDSON AVENUE, ROCHESTER, N.Y.

*Manufacturers of quality photographic lenses
and shutters since 1899*

Is Photography a Fine Art?

*We quote, herewith, the introductory paragraphs
of Katherine Wilson's article in "California Arts and Architecture"
concerning the artistic photography of Dr. Leonard B. Loeb,
of Berkeley.*

It may be that the moot old question, "Is Photography a Fine Art?", will not in our day be answered to the satisfaction of either party to the debate. So stubbornly does Art insist upon the verdict of Time!

A considerable distance from our mechanical age may be required to reveal among our creations the artistic god in the machine. Meanwhile, the poor, muddled layman, groping in a maze of definitions, continues to wonder why an artistic composition may not be produced as successfully through a lens as by a brush or pencil. After all, is his common-sense declaration, what matters is not so much *how* a thing is done, as *what* is done, and *why*. Who gives a hang about technique?

But, protests the Artist, compassionately, artistic compositions don't just happen; they're made. And the trouble with the photographer is that with a camera he can't make. He has to take things as finds them—he can't be "choosey"; and being "choosey" is before everything else what characterizes the artist.

Ho, retorts the Photographer, but artistic compositions do happen—if you have an eye for them; and being "choosey" is precisely what the photographer must be. All that he has to do is to recognize a composition when he sees it, and make the most of it.

Yes, replies the artist, loftily, and there's just the difference! At which impasse the controversy rests.

Among the innumerable definitions

of what constitutes Art, perhaps the most direct is that which declares a fine art to be "any medium of expression which permits one person to convey to another an abstract idea of a lofty or ennobling character, and to arouse in him a lofty emotion." Since Art, it is emphasized, is not representative, but interpretative, "Art," says another, "is nature (life) seen through a personality." What it all comes to seems to be that the measure of anyone's creative gift—painter or photographer—is his capacity, first, for seeing beauty and being moved by it, and then for so recording it in his pictures as to convey his feeling to others. None of these definitions, please note, says anything about pencil or brush, graver or lens! So, in the long run, the difference between the painter and the photographer appears to be one neither of viewpoint nor of tools but of method. The painter, starting with a blank canvas, selects such details as he chosses, and—in such order as he pleases, excluding as he sees fit—transfers them to it to make a balanced composition. The photographer, on the other hand, from a multiplicity of details ranged before him must find and record by mechanical means such a ready-made group as makes a balanced composition—a task which one might with some justice suspect of being the more remarkable task of the two! If to succeed in this is a rare achievement, is his art necessarily the worse for its rarity?

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The Front Page

THE picture on the front page of this issue is of special interest to our readers. The scene is in the office of Governor C. C. Young of California, as he received a delegation from the Capital City Women's Post of the American Legion.

The picture was made by Frederick & Burkett of Sacramento, who tell us it was illuminated by one Photoflash bulb, in hand reflector. Gevaert Super Chromosa plate was used in Press Graflex, with lens stopped to F8. Distance was 15 feet.

Governor Young expressed great interest in the Flash bulb, and expressed his appreciation at the absence of smoke. Frederick & Burkett will hereafter use only Photoflash bulbs.



Give What You Promise

A photographer who advertised Porcelain Miniatures delivered his pictures on celluloid with opal surface. His customer took the frame apart, and claimed substitution with demand for porcelain photograph as promised.

The photographer in this case had no desire to misrepresent or substitute to his customer, and explained the alleged substitution to the satisfaction of his customer.

But be careful of how you word your advertising. If you create the impression that a porcelain plate will be furnished, you must be prepared to deliver what you advertise or have an understanding with your customer at time of accepting the order.



1931

A Big Year For You

NEWS of great importance to photographers is about to be released. We

cannot give you details, but can suggest that you look for important announcements to follow.



Beattie Lights Improved

SEVERAL new and distinctive features are announced by the maker of the famous Beattie Hollywood Lights. Not new models, but practical improvements of efficient equipment.

The most important is the new drapery screen—a blue silk side screen fastening to front of cabinet. It need be rarely adjusted, yet will prevent overlighting floor and lower part of figure. Spring ball tensions hold the screw as adjusted.

A unique feature of this new screen which we had not foreseen is its value as a distance gauge. Should the lamp be too far from subject to produce a soft, round lighting, the drapery screen will not affect the lighting. As many operators apparently do not realize that softness results from operation of the lamp close to subject, this "gauge" should prove a real help.

Both switches are now of the flush tumbler type, set into housing, almost within reach of the man at the camera. All controls are thus centered in the one unit.

The cable is now solid rubber—no covering to collect dirt or to fray. A wet cloth will always make it look like new.

The drapery screen alone, to fit Odetas now in use, costs \$10.00. For the Norma, \$8.00.

Beattie Odeta and Norma Lamps are in stock. See Page 48—H & K catalog, and remember, a Beattie Light installed now, can be purchased on easy terms.



WILD OATS make poor breakfast food.

Send for Your Sample of Hydroquinone



It will give better results
and when trying it you will
note:


1. Its snow-white appearance.
2. The brilliantly clear solution that it makes.

Do you know why?

1. Too high a temperature in mixing causes staining?
2. Impure chemicals cause colored developing solutions?
3. Improper mixing of developing formula causes weak solution that gives stain?

Complete explanations will be found in our handbook, "Chemistry of Photography." Write for your copy.

A MALLINCKRODT Hydroquinone solution is not only free from any cloud but no suspended matter will be found. Clearness of solution is a safeguard against staining and spotting and is an indication of unusual purity.

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I enclose 50c for a ¼-pound Sample of your
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☐ Check if you want our handbook
"Chemistry of Photography."

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Credits and Collections

[A reprint from *Photo Trade News*, published by Mullett Bros., Kansas City, Mo. The situation is one that is frequently our own experience.]

WE quote below from three letters that have passed this month between one of our customers and the writer. We believe if photographers generally would recognize the truth of the statements in these letters and would make more effort to collect their bills, they would have less trouble in meeting their own obligations. The letters follow:

Sept. 12, 1930.

Mr. Warren Mullett,
Kansas City, Mo.

Dear Sir:

There is quite a goodly amount due me on work, which I could get if I would go after it, but that would cause me to lose some good customers, which I do not want to do. These people have been having a hard time lately, some of the men having been out of work for some time, and others have had work but part time, and some have had their wages cut. I have sued and collected off of a few who I felt sure would not pay, but feel I should try and wait on those who I am certain want to, and will pay.

Very truly yours,

.

Sept. 15, 1930.

Mr.

.

Dear Sir:

I appreciate exactly the position you are in. I have the same thing myself to contend with, but the longer I stay in business the more convinced I become that it is an error not to call customers' attention to their accounts when they are past due. Your not

pressing them should be appreciated, but it is a queer psychological fact that it acts the other way, and the longer you neglect it, the harder it is to collect. The older a debt gets, seemingly it is the more difficult to pay, and the debtor finally comes to regard it as the last debt he will pay, if at all.

I have a number of cases in mind right now; some of my best personal friends in this business are badly in arrears to me and I hesitate to ask them for money, and yet I know some competing houses, who are not personal friends of theirs, have insisted on payment and have collected their accounts and are getting their business, while I, a personal friend, am getting neither.

Yours very truly,

Warren Mullett.

Sept. 16, 1930.

Mr. Warren Mullett,
Kansas City, Mo.

Dear Sir:

I have found that it does not do to wait too long on those who owe me, for if they do not intend to pay, they will not come back for more work, so they are lost as customers anyway, and the only thing to do is to go after them and get what is coming to me. There are some who, I am sure, will pay and get their pictures just as soon as they can. Meanwhile, I do not let them forget that they owe me.

Very truly yours,

.
✻ ✻

GETTING the most out of a roll of film and into a set of prints is easy for you to promise; easy for us to do. Our equipment, materials, and "Know how" are your assurance in assuring your customers.

For Perfect Pictures

(Call it  Gay-vert)

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The portrait contact of the hour.

A revelation of luxurious tones and delicate gradations.

GEVAERT PORTRAIT PROJECTION PAPER

A chlorobrom emulsion carefully balanced to produce portraits of contact quality.

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A fast enlarging paper for use where speed and quality are of equal importance.

The Gevaert Portrait Papers are supplied in a variety of beautiful surfaces. Identical surfaces may be obtained in any of the three high class Gevaert Portrait Papers. Gevaert paper stock is known for its finest quality.

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San Francisco

Protecting Your Photographs by Copyright

[Paste this article in a handy place for future reference.]

So many photographers have lost money by failing to have photographs copyrighted, simply because the average person thinks of copyrighting as a difficult and involved proceeding. Copyrighting is a very simple process and costs only fifty cents. An expenditure that may save you thousands of dollars later. Here is the way to go about copyrighting a photograph:

You can obtain copyright protection as soon as your negative is made, simply by putting a C in a circle, together with your initials or your trademark, if you have one. At the same time make two extra prints and fill out the information on the blank form which may be obtained in advance from the Registrar of Copyrights, Washington, D.C. Send this form properly filled out and accompanied by two identical prints of each picture to be copyrighted, together with the fee of 50 cents for each picture for which copyright is desired to the Registrar of Copyrights at Washington. That's all there is to it.

On the back of each print you make, after you have copyrighted the photos, in addition to the C in the circle on the face of the print, a rubber stamp copyright notice with the year copyright was obtained and your business name and address should appear. Unless the C in the circle appears on the face you have little or no protection. Draw this C on the negative in one corner where it will not deface the picture.

It is practically impossible to copyright a portrait when the subject has ordered and paid for the photographs

in the regular manner. But if the subject is a hired model or if the photographs were taken free then you may get copyrights.

In order to protect your copyright, your name must appear on all printed reproductions of the photograph you have copyrighted, as a credit line, as well as appearing on the picture itself in the form of the C in the circle, with your initials or trademark.

Write at once to the Registrar at Washington, D. C., for a supply of copyrighting blanks and have them on hand, there is no telling when you may need them.

(A good suggestion, from *Lieber's Photo News*.)



Appreciation

HAVING but shortly returned from my vacation and started to get accumulated matters settled, I am enclosing check in payment of the two accompanying invoices. I wish also to take the opportunity to express my appreciation of the speed with which the back order of plates was handled. The plates arrived at the Grand Canyon in accordance with my instructions well before I left, though it seemed to me far too short a time even for your order to reach New York, to say nothing of the plates reaching me.

I am asking our Purchasing Office to place an order with you for some plates and other supplies.

Again thanking you for your efficient courtesy, I am,

E. F. C.



Thank you for your courteous letter of Sept. 15th regarding final payment of tank contract account. It is a real pleasure to do business with your firm.

R. C. J.

Scotch Photographic Tape



Requires No Moistening

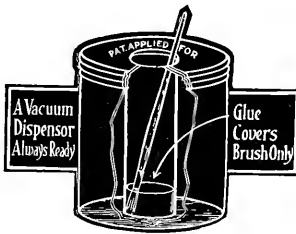
It consists of heavy, black, crepe paper coated with an adhesive that needs no moistening and lies perfectly flat. Is easily removed leaving no residue and can be used repeatedly.

Some Suggested Uses

To hold negatives to the plate glass of the printer.
For blocking out borders and making masks.
For general use as lantern slide binding.
Replaces thumb tacks in commercial layouts.
Can be used in place of opaque for straight edges.
For repairing broken negatives, torn prints and camera bellows.

1 in. x 10 yd, \$.40; ½ in. x 72 yd., \$.82; 1 in. x 72 yd., \$1.33.

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Surestick The New Vacuum Dispenser

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A White Liquid Photographic Glue

No odor; always ready, sticks quickly; does not draw, discolor or harm your prints; will not get stiff when exposed to air.

SURESTICK *never cracks loose* whether slip under, corner mounts, parchment or tipped-on sheets. For gluing prints in albums, sealing backs of picture-frames, plaque work — any place a high grade adhesive is required it is far superior. Only small amount required. A trial will convince you SURESTICK is right.

Vacuum Dispensers, which may be refilled
Half Pint 55c Pints 90c
Plain Jars — Half pint 50c Pint 85c
Quart \$1.50 Gallon \$5

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Aerial Filters

THE increasing popularity of aerial photography among so-called "ground photographers" prompts us to give you some information about aerial filters. The most popular filters in use are Aero No. 1 and No. 2 and the Minus Blue. The K2 and K3 Wratten filters are also used, but are not as popular as the filters especially made for aerial conditions. The actual selection of filters depends upon light and haze conditions, the character of sensitized material used, and the height at which the picture is made.

When portrait panchromatic or commercial panchromatic film are used or W & W panchromatic plates, the Aero No. 2 filter will be satisfactory, provided the pictures are made at altitudes between 1500 and 3000 feet. Should you use Type 2 panchromatic Aero film, the same filter is suggested. When hyper-sensitized Aero panchromatic film is used, the Minus Blue filter is recommended, especially when pictures are made at high altitudes and through a dense haze.

For detailed information about these filters and conditions under which they are best used, we suggest "Aerial Haze and Its Effect on Photography From the Air," a modern and interesting publication which we can furnish for \$2.50.



SUGGEST enlargements as Christmas gifts . . . to many of your customers the idea will not only be decidedly new, but decidedly welcome. It's worth trying.



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Putz Pomade

PUTZ POMADE is a smooth working friction reducer. As a local reducer this preparation is without a peer. It is applied with a soft cloth or tuft of cotton. Since the action is purely mechanical it is entirely at the command of the retoucher at all times.

The use of PUTZ POMADE permits the operator to reduce any portion of the negative to just the exact degree desired. The preparation is so fine that it may be applied to the most delicate portion of the negative, and it will never scratch. It reduces more evenly because of its smooth consistency; moreover, it is indispensable for bringing up hair, draperies, and the light portions of the picture.

PUTZ POMADE is supplied in convenient tins. It never becomes caked, lasts longer than other similar preparations, and does not leave the negative greasy. Photographers and others will be glad to know that this very popular reducing paste is now available in our stock. Mr. Beattie recommended the use of PUTZ POMADE, during his school of lighting.

We offer the preparation in convenient three ounce tins for 25 cents each.



SAVE your copies of THE FOCUS for future reference.



Our Salesmen Tell Us

MISS ESTHER CULVER has opened her home portrait studio at 2682 Parker Avenue, Berkeley.



The studio of P. H. MILLER, Fruitvale Avenue, Oakland, has been purchased by Mrs. Paffrath, who until recently operated her own studio in Reno.



This recently appeared in the *S. F. Chronicle*, under the head of "25 Years Ago":

"The Photographers' Association of California launched a movement to bring the convention of the national association to San Francisco. Louis Thors, Lawrence F. Terkelson, C. F. Priest, Paul Lotz and G. H. Knight of San Francisco, O. V. Lange of Berkeley, L. M. Powell of Hanford and E. J. McCullough of Palo Alto were active in the meeting of the State association, which was held in this city.



SYDNEY WALTON of the De Forest studio, San Francisco, was married on October 6. He married Miss Mildred Randolph of Gridley, at the home of the bride's parents.



"*Foto News*," that unique "sheet" of the East Bay Commercial Photographers' Club, has completed volume

I. It is a clever and practical way to keep members and friends informed of the activities of this live wire group.



CAROL G. LAND of Placerville has completed a most attractive home on the hill overlooking the city. Considering his physical handicaps, we can truthfully say that Mr. Land is probably the most aggressive and certainly the hardest-working photographer of whom we have any knowledge. Incidentally, Mr. Land is a graduate taxidermist, and by way of avocation has prepared many of the elk heads on display in Elk lodge rooms about the state.



J. T. NELSON of Santa Rosa has opened a branch studio at 409 State Street, Ukiah. Mr. Nelson's residence of several years in Santa Rosa makes him quite familiar with conditions in the neighboring city.



A most timely and appropriate slogan appears on the tire cover of GEORGE DECKER's car: "Elect Decker your photographer," followed by the address, Petaluma. The slogan will be changed to something appropriate to the holiday season, after the November election. A fine idea, too. Helps to make the public picture-minded. What do you use?

In the September issue of "*Studio Light*," we were pleased to read a suggestion submitted by R. H. WHELDON of Petaluma. Mr. Wheldon's suggestion is that negatives made at vacation time and possessing pictorial quality can be enlarged on distinctive papers, plate-sunk and made really works of art to be framed and hung in the homes of the owners of the negatives. This is more attractive than the usual form of bread-and-butter enlargement.

The studio of GEO. W. DAVIS, 1853 Fillmore Street, was damaged by an uncontrolled automobile, which crashed through the window.

H. LANCASTER has opened his San Francisco Studio at 1109 Market St. His former studio in Martinez was turned over to his son, Ernest, who has been associated with his father for the past several years. The opening of the studio was quite a social event, in which his numerous friends in the profession in the Bay region participated.

BURTON ETTER, 1353 Haight St., San Francisco, spent the first week of October at the mouth of the Klamath River on a fishing trip. He caught the limit each day and one steelhead trout weighed 10 pounds. He actually caught this one, but strange to say, has told us nothing about the still bigger ones that got away.

J. B. RHEA, Monte Rio photographer, sent vacation greetings from Ojai, Ventura County. To many of us, who are glad to go to the Russian River country, it seems unnatural to have a resident of Monte Rio seek a

vacation in any other place. It shows that no matter what we have, we like a change.

News of the sudden death of SERGEANT GORMAN A. CHARLES, a picturesque and well-known figure at the Presidio, where he was army photographer for years, reached here from Honolulu. His death occurred on the army transport *Somme* just as the vessel reached port. He had expected to go later to Washington to assist in developing sound films for the army. His wife was with him at the time of his death and returned with the body on the *Somme*.

MRS. PAUL STRAHM of Reno has just returned from a four months' tour of Europe, touching the various centers of the old world and of course the home town in Switzerland. Of particular interest to the writer was her report of the industrial chaos existing in numerous European manufacturing activities brought about by the new American protective tariff. Swiss watch makers and lace manufacturers are among the hardest hit. In Switzerland a national subsidy has been established to take care of plants and workmen until such time as a readjustment has been established. Americans are generally well thought of, Mrs. Strahm states, but the same kindly feeling is not held toward some of our governmental policies.

MRS. R. J. BAKER, wife of the well known Honolulu photographer, has returned home after a lengthy and enjoyable motor trip, embracing a large part of this country, even to the Atlantic coast.



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 $4\frac{3}{4} \times 6\frac{1}{2}$ — \$10.00 list
 7 $\times 9\frac{3}{8}$ — 13.00 list



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$3\frac{1}{4} \times 4\frac{1}{4}$ to 11 x 14

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Plush easel backs are supplied with all frames.

The usual H & K discount on frames is quoted.



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 $7 \times 9\frac{3}{8}$ — \$2.60 list



7x9 7/8, Gold and Black—\$12.00 list
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737

4 3/4x6 3/4, gold — \$7.50 list
7 x9 3/8, gold — 10.00 list



700

3 1/4x4 1/4, gold — \$3.00 list



728

7x9 3/8, Gold and Black—\$15.50 list
7x9 3/8, Gold and Red — 15.50 list

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Your logical source of supply



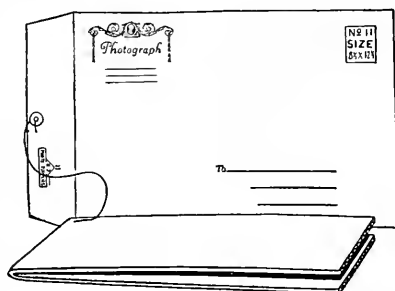
705

4 3/4x6 3/4, Gold and Black—\$ 7.70 list
7 x9 3/8, Gold and Black— 10.80 list



702

3 1/4x4 1/4, gold and black—\$ 4.70 list
4x6 , gold and black— 6.80 list
4 3/4x6 3/4, gold and black— 7.70 list
7 x9 3/8, gold and black— 10.00 list



The New Ingento Photo Mailer ~

HAS the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made $8\frac{1}{2} \times 11\frac{1}{2}$ inches. It will accommodate photographs 8×10 or 7×11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

Made in the Following Popular Sizes

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| *No. 5..... | $8\frac{3}{4} \times 10\frac{1}{2}$ |
| *No. 6..... | $10\frac{1}{4} \times 12\frac{3}{8}$ |
| *No. 7..... | $12\frac{1}{4} \times 14\frac{1}{2}$ |
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| No. 9..... | $6\frac{1}{4} \times 9\frac{1}{4}$ |
| *No. 10..... | $7\frac{1}{2} \times 11\frac{5}{8}$ |
| *No. 11..... | $8\frac{1}{2} \times 11\frac{1}{2}$ |
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*Packed in cartons
containing fifty

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SIZES FOR ANY NEED! — PRICES NONE CAN MEET! — PROMPT SHIPMENTS!

COOPER HEWITT LAMPS

(MERCURY VAPOR)

THREE times more actinic than sunlight, and faster than arc lamps. Used for Portrait Lighting, Copying and Enlarging. Require no special wiring and consume an unbelievably small amount of current. Supplied for permanent or portable installation. Write for catalogues. *For sale by*

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WANTED

EXPERIENCED woman for soliciting studio and home portrait appointments. No coupons or agents. Salary or commission.

EDWARD S. CURTIS STUDIOS,
Biltmore Hotel, Los Angeles.

CAMERAS sold at Christmas assure a new year of new film and finishing business. It's a true case of eating your cake (profits from the camera sale) and having it too (continued profits from the sale of film and finishing).

Report Cameramen Manhandled

INTERFERENCE by policemen when commercial and press photographers attempted to obtain pictures of the landing of the famous French trans-Atlantic flyers, Coste and Bellonte, at Dallas, Tex., on September 5 has aroused great indignation among photographers in the Southwest.

According to a news story in the Fort Worth *Record*, at least five-photographers were mistreated. The newspaper said, "J. D. Hayes, shooting for Frank Rogers, a commercial photographer, had a half dozen good shots when a policeman attacked him, split his lip and smashed his camera and plates."

L. B. Johnson, an employee of the Higginbotham Company of Dallas, engaged by the Associated Press to secure pictures of the historic event, was knocked down three times by a policeman, say the newspaper reports.

Immediately after the affair, Guy N. Reid, Secretary of the Southwestern Professional Photographers' Association, and C. A. Taylor, President of the Fort Worth Photographers' Club, protested by letter and telegram to Mayor J. Waddy Tate of Dallas. These protests were given much publicity in Texas newspapers.

Don V. Chapman, Secretary of the Photographers' Association of America, wired Mayor Tate at once, asking for official details about the matter. Mr. Tate's telegraphic reply was as follows: "Investigation discloses difficulty at airport during Coste-Bellonte arrival was rather trivial incident of disorganized event. Arrival was at unexpected time and photographers without badges surged forward with crowd into forbidden area and re-

ceived same treatment as remainder of crowd. No intention to mistreat photographers and believe all their troubles due to lack of preliminary arrangements and being unprepared at unexpected arrival. Coste and Bellonte came in unexpectedly without convoy sent to meet them."

We print this article because of the explanation given by Mayor Tate. It is always well to be equipped with proper credentials when you attempt to take pictures of public events.



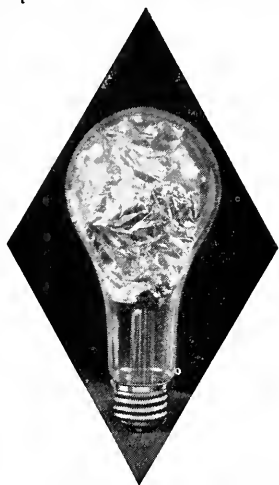
Still Growing

IF you have not visited our store recently, you will notice a considerable change the next time you come. Continued growth of business taxed our store considerably for all the space that can be obtained, and it was necessary to build a mezzanine floor over the rear portion of the store, to relieve the congestion. As the store has a very high ceiling, the mezzanine evidences noticeable physical changes, and we really think the addition to the store is an attractive one.

Much of the work was done at night to avoid inconvenience to our visitors, but it was difficult to get away from the odor of paint and the presence of workmen. Notwithstanding adverse comment on business conditions that we hear at various times, we are glad that conditions made it necessary for expansion in this way, and in reply to the usual salutation, we can honestly answer, "Business is good."



EVERY good small picture is a better picture enlarged . . . and selling enlargements, incidentally, is an effective way of enlarging your profits.



Light!

Instantaneous!
Absolutely Safe!
Positive Flash!
Under Water!
In Mines!
In Rainy or Dry Weather!



THAT, briefly, is a description of the newest method of artificial lighting. The General Electric laboratories have produced a glass enclosed flashlight that looks like an ordinary Mazda lamp of 100-watt size. Inside the bulb is a thin foil of highly combustible material that is consumed in 1/100 of a second. The bulb has the usual threaded base found on all electric lamps.

The bulb is not refillable, but the advantages are many. Think of photography under water, in rain or snow, in mines, magazines, airplanes and other areas closed to the usual flash exposure!

Ignition is extremely simple. Any electric current from 1½ volts upward will ignite the bulb. A pocket flashlight will do it.

Preliminary tests on comparative results of the flashlamp and powder show that a single flashlamp in a suitable reflector gives a photographic illumination intensity equivalent to approximately fifteen to twenty grains of powder. These figures were obtained by actually measuring the densities of photographs taken of the same subject with both lamp and powder.

Density measurements made in connection with colored objects shows that the photoflash lamp gives a fairly strong rendering in the orange-yellow region and that the light is extremely strong in the blue-violet region where photographic materials are most sensitive. The light is a little deficient in the extreme red and not so strong in the green.

PHOTO FLASH BULBS

| | |
|---|------------|
| Price each | \$.25 net |
| In lots of 12 | Less 10% |
| In lots of 50, a standard pkg..... | Less 20% |
| In lots of 250..... | Less 25% |
| Hand reflector, battery and handle as illustrated, without bulb..... | 5.00 |
| Flashrite reflector, battery and handle, without bulb..... | 3.75 |
| Flashrite reflector, battery and handle, without bulb for 2 or 3 bulbs..... | 6.00 |

Place your order for a trial lot and be convinced

BARBER AUTOMATIC UNIT

For All Pako Foot Printers

Now PAKO *offers* a new item to finishers . . . one that has been needed for a long time.

New to the field, but not new to PAKO, for it has been in daily use in the PAKO finishing plant for several months and has more than fulfilled every expectation.

The Barber Unit is a motor driven automatic timer that can be quickly and easily installed on any foot operated PAKO Printer, converting that printer into a fast, automatically timed machine, simple to operate and accurate on exposure. Any number of prints may be made from the same negative . . . each *exactly* like the others.

Special features we would call to your attention are:

SIMPLICITY. It has few moving parts. The mechanism is not complicated.

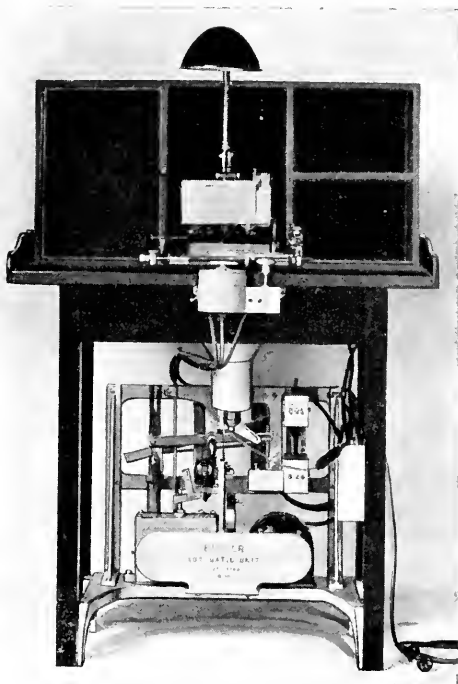
SPEED. It has ample speed consistent with good quality prints.

EASE OF OPERATION. Just a touch of the operating button lowers and raises the platen, and automatically switches the lights on and off.

VARIABLE EXPOSURE. Speeds of exposure varying from a fraction of a second to a period as long as desired are possible through the use of the control dial conveniently located on the front of the printer at the operator's hand.

LIGHT SOURCE. The volume of light is always constant regardless of the length of exposure.

In the PAKO finishing plant it has been noted that the Barber Automatic Unit really conserves the operator's energy, increases the hourly production, decreases waste percentage and gives uniformity of exposure.



Price, exclusive of printer, is

\$375.00

[*Terms if wanted*]

A Good Style to Know



"THE TROY"

EVEN in the showing of medium priced work style in mounters should be a factor. A new mounter is better advertising than the same style or "general cut" from season to season. In the Troy we offer a new and novel effect—it will make your moderately priced work look better value than ever—and in keeping with the latest fashion trend.

In all standard sizes from 3x4 to 8x10
Price range—\$6.50 to \$19.50 per 100

Colors — GREYBLEND & NEUTRALBLEND

Sample for ten cents, and we will include sample of the REVIEW—the companion line for horizontal pictures. A fine combination to feature this season.

SAMPLE OFFER F-79



TAPRELL, LOOMIS & COMPANY

(Eastman Kodak Company) CHICAGO, ILLINOIS

Jerry's



Corner

By Himself

When I showed up for work on Monday, the shipping clerk looked at me and said—Get busy! Here it is Monday, tomorrow will be Tuesday and the next day Wednesday. Half the week gone and nothing done yet.

So heres my work — a lot of stuff you shouldnt know.

There are two genders — masculine and feminine. The masculines are divided into temperate and intemperate and the feminines into frigid and torrid.

Every night, after 5, San Francisco has a big rushin' population.

In every locomotive factory they have at least one big boiler. Thats to make the locomotive tender.

A doctor makes his patients pay his calls.

A barking dog never bites — while he's barking.

One way to have a quiet smoke is to remove the cigar band.

There are usually more than 2 seeds to a pear.

Half a doughnut has more nourishment than the hole.

A good sprinkling of pepper at the table will make everyone coughy.

Artichokes never growl after dark.

A monolog is a argument between a woman and her husband.

Many a man's better half has separated him from his last quarter.

An Indian reservation consists of a mile of land for every five square Indians.

The best way to keep milk from souring is to keep it in the cow.

Ambiguous means having two wives and not being able to get rid of one of them.

You can park your Austin cars next to a fire hydrant. That's because the fire engines can straddle them.

You can water a horse, but you can't milk a cat.

If all the hot dogs sold on Sunday were placed end to end—that would be a lot of baloney, just like this page.

JERRY.

Courtesy of
Universal Pictures
Corporation



Luminosity Makes the Portrait Vivid

SINCE the earliest days of art—long before photography was born—luminosity in the representation has been a primary aim. For luminosity means reality, life.

The brilliant richness and depth of prints from Agfa Portrait Film negatives is by no

means an accident. For the luminosity which produces this effect is built into the Agfa Portrait Film emulsion.

Agfa Portrait Film is now obtainable in both regular and panchromatic.

Agfa
PORTRAIT
FILM

AGFA ANSCO OF BINGHAMTON, N. Y.

Eastman Gift To Stockholm

GEORGE EASTMAN has given more than \$75,000,000 to philanthropies. Preceding each of his gifts went a long period of secret investigation and discussion. His announcements have always struck the staff of his Eastman Kodak Co. "as unexpectedly as lightning." Last week Eastman lightning struck again, this time in Sweden. Mr. Eastman gave Stockholm \$1,000,000 to build a model dental dispensary and clinic.

The Stockholm dental clinic will be Mr. Eastman's fourth institution of the sort. First and model for the others is at Rochester, N. Y., his home town, recipient of more than half his philanthropies. The Rochester Dental Dispensary was started in 1917, under direction of Dr. H. J. Burkhart. Dr. Burkhart, who has Mr. Eastman's unqualified trust, arranged the organization of the other two Eastman dental institutions — at London and Rome. He is to buy all their equipment, approve the appointments of their directors, superintend their regimen. Last week he sailed with his wife and stepdaughter to attend the dedication of London's Eastman Dental Clinic, perhaps also the groundbreaking for the Rome dispensary.

At Rochester last week it was said — Mr. Eastman's philanthropic secretiveness prevented authentic announcement — that Mr. Eastman has in mind the creation of similar dental institutions in other parts of the world. If Dr. Burkhart goes from Rome to any of the Balkan countries or to Russia, human teeth in those regions are likely to benefit by \$1,000,000 or so.

Mr. Eastman's public gifts all have

had a peculiarly personal touch. For example, the London dental dispensary was the result of Mr. Eastman and Dr. Burkhart talking with Sir Albert Levy, English tobacconist, and Lord George Allardice Riddell, newspaperman. Signor Giacomo De Martini, Italian Ambassador at Washington, and Professor Amadeo Perna, foremost Italian dentist and a deputy in the Italian Parliament, interested the Rochester man in the needs of the Romans. Two years ago two sons of Crown Prince Gustaf Adolf of Sweden, Prince Gustaf Adolf and Prince Sigvard, visited Mr. Eastman in Rochester. A few months later Mr. Eastman instructed Nils Bouveng, Eastman Kodak Co. representative in Europe and a native of Stockholm, to escort Dr. Burkhart on an inspection of dental facilities in Sweden, Norway, Denmark. [Time.]



They Can't Be Hurried

To anticipate the flood of orders (mostly of the rush variety), for mountings, we have installed an additional embossing press. While this will help keep pace with the orders for embossing, there is one condition over which we have no control, which is the real "bottleneck" of the embossing service.

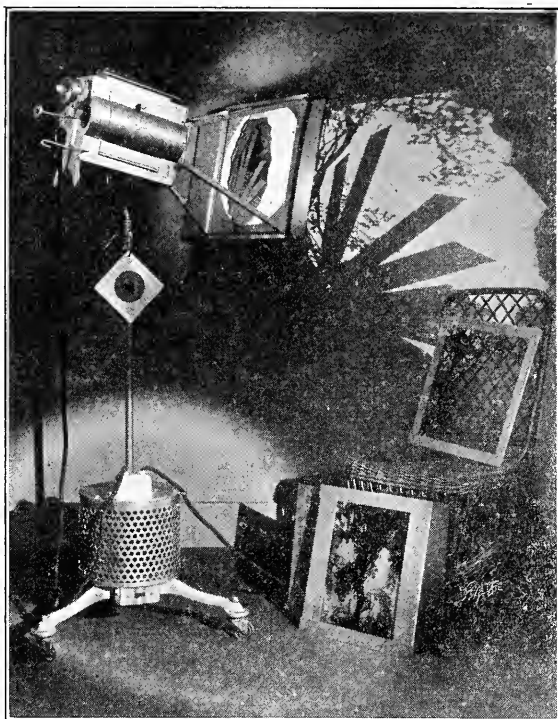
As you probably know, each folder is embossed individually, and a heavy grade of ink is required. This ink must dry naturally, and the drying time is practically the delivery time. Some folders absorb more ink than others, and naturally dry quicker and although we are prepared to speed up the slow drying folders with heat, they can't be hurried to any appreciable degree.

Beattie's Marguerite Hi-Lite

and

Shadoleaf Slides

(Patents Pending)



*Beattie's Marguerite Hi-Lite and
Shadoleaf Slides*

BACKGROUND shadow compositions of Manzanita, grease wood and chaparral of the deserts, projected onto plain grounds by means of a spotlight, have long been familiar to those in attendance at the conventions and who have watched Beattie's demonstrations. Very interesting when done by a man who has for years played with that kind of thing, but impractical for others in the regular run of business.

Now we have found a way to simplify the projection of background designs and to make them far more beautiful than by any other method, and exceedingly practical for anyone who can "read" a lighting.

Negatives are made of carefully arranged compositions of the dwarfed and gnarly growths made picturesque by the heat and drouth of the deserts. From these negatives are evolved Beattie's Shadoleaf Slides for use with

the Marguerite Hi-Lite. The shrubs and objects selected for this purpose are so arranged that a great variety of compositions and effects can be had with a single slide, with lines and curves that can be made to harmonize with the general composition.

The Marguerite Hi-Lite is a 12 and 25 ampere arc spotlight of the highest class, primarily intended for background projection, but suitable for all other spotlight purposes. The price is \$125.00, including the slides and stencils heretofore supplied, and now the Shadoleaf Modernistic Slide No. 1 — shown herewith — at no additional charge. Slides now available at \$7.50 each include the following: No. 1 Modernistic-Foliage; No. 2 California Pepper; No. 3 Desert Chaparral; No. 4 Desert Manzanita; No. 5 Death Valley Smoke Tree.

Projection frame to fit any Hi-Lite, with stencils and one Shadoleaf Slide, \$25.00. Full directions and diagrams furnished.

Sold by HIRSCH & KAYE. Further particulars from Beattie's Hollywood Hi-Lite Company, 6548 Hollywood Blvd., Hollywood, Calif.

Copyrighted, 1930, B.H.H. Co.



Evelyn Peirce, of Hollywood. General lighting by an Odeta. Modernistic ground from a Marguerite Hi-Lite and Shadoleaf Slide.

Service That Doesn't Show

WE read in Scripture that a man cannot live by bread alone, and we might add, a photographer cannot live by supplies alone. Your stock house is more than a distributing center for the supplies you may purchase. The mere assembly of an order and shipping it is a minor part of that something bigger, which justifies a slogan, "Your logical source of supply."

Shelf space is meaningless unless trained people are available to know what you are going to order, often before you yourself know. Trained order clerks are required, for frequently you do not mean just what you tell us, or overlook essential information, and only skilled people can read between the lines.

Service sums up many activities, and one form of service that we give and is usually overlooked, is the registration of applicants for studio work. Just who originally put the stock house in the employment field is difficult to say, but he (or she) started something. This year there have been more than the usual registrations, and five, six and more a day has been the rule. Strange to say, practically all applicants really expect us to have a good job waiting for them.

To interview and register the applicants, reply to phone and letter inquiries, and take care of the Service Desk often requires hours of one man's time a day. We should also add the service extended to those who wish to sell or buy a studio, find a location, and other forms of strictly personal service, and you'll agree that such service, for your convenience, makes HIRSCH & KAYE "your logical source of supply."

Desirable Books

"Studio Portrait Lighting"

By HERBERT LAMBERT, F.R.P.S.

CLEAR, practical, authoritative discussion of both the artistic and the technical problems confronting any photographer who does portrait work at all. Writing from his long and distinguished experience, Mr. Lambert discusses both method and equipment, what to do and the ways of doing it. Particularly helpful and interesting are a number of beautifully reproduced photographs, each accompanied by a diagram showing exactly how the lighting was arranged.

90 pp., 35 plates, 53 figures and diagrams. \$4.50.



"Photography: Theory and Practice"

Edited by GEORGE E. BROWN

THIS is a translation of the French work "La Technique Photographique," which is recognized as the best French work on the subject. The English translation will take its place at once as the standard work on the technique of photography. The book will, of course, be of greatest practical value to amateur and professional photographers, but also contains much of importance to anyone concerned with the use of photography for various industrial processes.



"The Complete Press Photographer"

By BELL R. BELL

("Focal Plane") of the "British Journal of Photography"

Pictures with real news value and how to obtain and sell them.

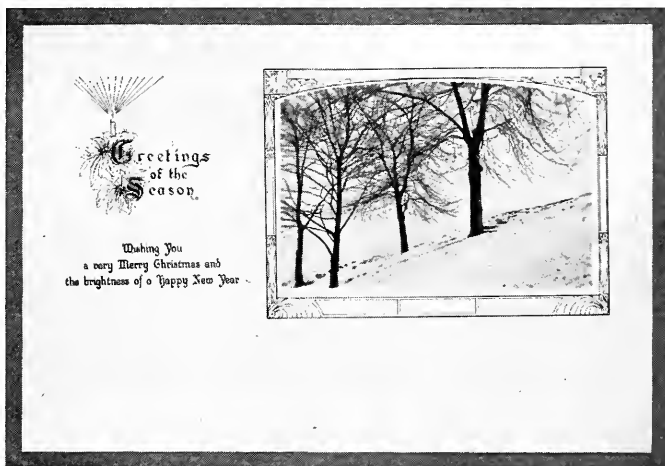
188 pp., 45 illustrations, \$2.50.

HIRSCH & KAYE

GREETING CARD MASKS



Style 112-C
2½-inch opening
for
4x6 paper.
Price \$5.00.



Style 106-B
2½x3⅛-in. opening
for
4x6 paper.
Price \$5.00.

PAPERS suggested for use with Greeting Card Masks—
METALLON — in Gold or Silver;
MONOKROM — in Rose, Green, Blue or Olive. All four
colors in Plat Lustre Surface; Rose and Green also in
Silk surface.

Order masks and papers from
HIRSCH & KAYE

Beattie's Hollywood Flood-Lites

→→→→→→→→→→ ODETA & NORMA →→→→→→→→→→



IN these new Flood-Lites control of the lighting is almost automatic. More completely diffused than ever before, little adjustment is required to produce perfect negatives. A far cry indeed from something "just as good."

The new drapery screen (patents pending) controls the lighting better and in a fraction of the time required in the old way, and leaves the deflectors free to serve their own particular purpose. Eliminating many of the retoucher's troubles, this new screen speeds up the output and adds to the sales value of the proofs.

In these new Flood-Lites tumbler switches place control of speed within arm's

length of the operator. The new solid rubber cable on the ODETTA is the ultimate in flexibility — and cleanliness.

Developed through long years of constant negative making in our studio maintained for research, these Lites differ from shop designed lights as day from night. More heavily constructed of bronze, brass and auto body steel, the Lites are giving years of service without attention. Higher cost of materials is justified in lasting satisfaction to the studio.

Compare these Lites with all else the market has to offer—then see if you can be satisfied with less.

Carried in stock by
HIRSCH & KAYE

VELTURA

The new DEFENDER
paper for warm-toned
portrait prints.

Brilliantly combines pro-
jection speed and contact
portrait scale.

*A different paper, with a
widened field of utility that
will be understood and ap-
preciated on first trial.*

DEFENDER PHOTO SUPPLY COMPANY, INC.

Rochester, N. Y.



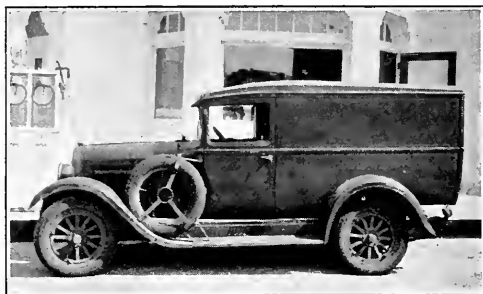
Warm Toned Enlargements By Direct Development

Vitava Opal, the outstanding success of the year, is gaining friends as fast as it can be demonstrated. It's fast enough for enlarging—is equally suitable for contact printing and produces marvelous sepia tones in the new economical and long lived Gold Toning Bath.

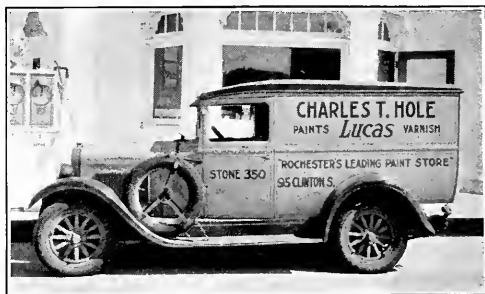
You will need Vitava Opal for Christmas portraits and now is the time to become familiar with this fine new paper.

Opal is supplied in six grades—B, Semi-matte, and C, Matte, cream white; G, Fine grained lustre, and H, Fine grained matte, natural white; P, Fine grained lustre, and Q, Fine grained matte, old ivory. All are double weight papers priced the same as double weight Vitava Rapid Black. Order now from your dealer.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



*Non-
color-
Sensitive
Film*



*Eastman
Panchromatic
Film*

A few years ago the above comparison could not have been made. Today, any commercial photographer who uses Eastman Panchromatic Film can show you equally remarkable results.

It's just a matter of using material that is highly sensitive to red and green. It improves everyday results and opens an unlimited field of new business to the commercial photographer—makes possible the correct reproduction of any object regardless of its color.

Eastman Portrait, Commercial or Process Panchromatic Film, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

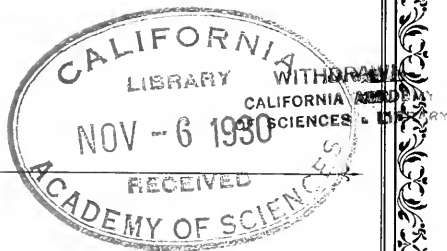
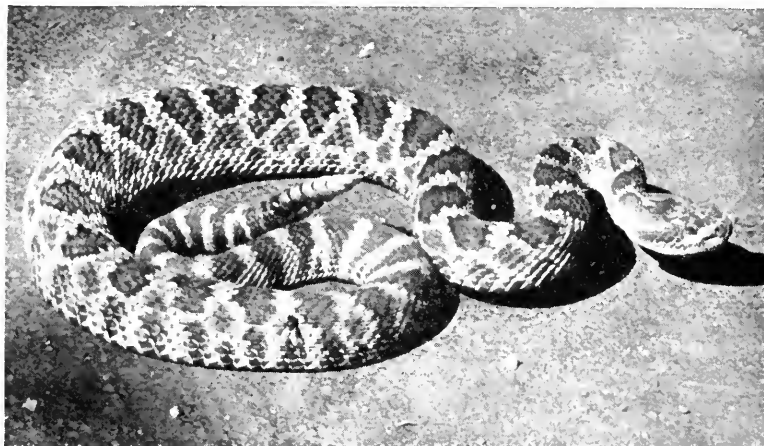
THE FOCUS

Published Monthly in the Interests of
Professional Photography

Volume VI

OCTOBER, 1930

No. 10



Published by
HIRSCH & KAYE
239 Grant Avenue
San Francisco



Portrait by Leo W. Falls,
Orlando, Fla.

Can
a paper
be too
good?

A CHARMING subject that tugs at your heartstrings, a properly adoring parent, a thoroughly competent camera man with the deftness of a fine technician, a good film,—all resulting in a negative which is truly a work of art. And then—the choice of paper.

Can any paper be too good for such a job—for any job that a photographer wants to be known by?

Our answer is No — and that fine emulsion quality is accordingly, at all times, our paramount duty to photographers in the manufacture of —



PHOTOGRAPHIC
PAPERS

AGFA ANSCO OF BINGHAMTON, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional

Photography by HIRSCH & KAYE

239 Grant Avenue, San Francisco

VOL. VI

OCTOBER, 1930

No. 10

IN THE PROFESSION



*Her diversion
is big*

WHENEVER there is a convention or regional meeting of photographers, there is one person sure to be present. As owner of "Camera Craft," Ida M. Reed is known to photographers on

the Pacific Coast, as well as in eastern states, for her loyalty to the profession.

Miss Reed is a New Englander, a native of Maine. But she received her business training in California, and in 1925 purchased "Camera Craft." The change in ownership showed noticeable results in short time. Only recently, the cover design of the magazine was redesigned to keep in step with modern ideas. "Camera Craft" is too well known to Focus readers to require further comment.

Perhaps you already know what has just been said about Miss Reed, but wait — busy as she is, with her publication and photography in general, she finds time to pursue another activity that is her chief diversion. (We almost said hobby.) Do you know that Ida M. Reed is president of the Cali-

fornia Federation of Women's Clubs of California, a past president of the Professional and Business Woman's Club of San Francisco, and one of the most active workers in behalf of women, in California? Her diversion is a big undertaking in itself and at the last convention of the Federation in September, Miss Reed was re-elected president.

We should also mention that Miss Reed is a director of the S. F. Ad-Club, a position that many a mere man finds a heavy task. Hobby? Certainly — she likes golf, the real game, not pee-wee. But as associates in the photographic profession, we like to think of Miss Reed as an able adviser to photographers, either individually or collectively in a convention.

THE man who lacks faith in other men loses his best chances to work and gradually undermines his own power and his own character. We do not realize to what extent others judge us by our beliefs. But we are in fact judged in that way; and it is right that we should be judged in that way. The man who is cynical, whether about women or business or politics, is assumed to be immoral in his relations to women or business or politics. The man who has faith in the integrity of others in the face of irresponsible accusations is assumed to have the confidence in others' goodness because he is a good man himself.

—PRESIDENT HADLEY.



Our Salesmen Tell Us

ARNOLD WILLIAMS, formerly with Yosemite Park & Curry Company, Yosemite, is now with Frederick & Burkett, Sacramento. Mr. Williams has at various times been with the several Park photographers, Boysen, Best, and others.

C. R. VON DER HEIDEN has opened a studio at 2122 Union Street, San Francisco. He is well known among the local photographers, having been a camera man in the Moore & Clark and other studios.

DANIEL FREEMAN of Monterey throws a mean game of horseshoes. As evidence we recite a recent experience of the writer, who came out the small end of the horn in competition. Score as we remember it was 21 to 6 — and we thought we were good.

MISS JEAN BURTON has purchased the Peterson Studio at San Mateo. We prophesy that she will like the community and they in turn the individualistic touch of her camera studies.

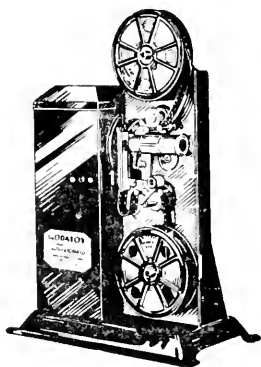
J. M. EPSTEIN, who has for some time been located at 560 Sutter Street, has moved to larger and more conveniently equipped quarters at 406 Sutter Street.

A great bereavement has fallen upon our good friend, W. F. HENRY of Vallejo, whose wife passed away on the morning of October first. May every consolation be given him in his great loss.

PAUL HANSON of Palo Alto recently received a pleasant assignment from the White House to photograph Mrs. Hoover's dogs at her Palo Alto home. After the work was completed a personal letter followed from the first lady of the land telling of her delight with the pictures.

FRED HARTSOOK, probably the best known photographer in California, died of heart failure on Sept. 30. He was 54 years of age and during the past 20 years was engaged in various activities, simultaneous with his chain of studios.

MISS MARIE HARTSOOK, a close relative of the late Fred Hartsook, has been for several years past successfully conducting her own studio in San Francisco. Recently she removed to 179 O'Farrell Street, where a fully equipped studio, modern in every respect, is established. Miss Hartsook, with the able assistance of her brother, endeavors to maintain the Hartsook quality of workmanship.



A Suggestion to Santa Claus

A Practical Gift For the Children

BELIEVE it or not — a practical movie projector at popular prices for children's use is now available. Kodatoy, as the new device is called, is a sensational product of the Eastman Kodak Co. The projector is made of heavy gauge metal, nicely finished, and the capacity is 100 feet of 16 mm. film. The shutter is of the three blade type and the efficient take up mechanism, quickly understood and easily operated, insures freedom from tearing the film.

The illumination is all you could ask for. The lamp is an ordinary automobile headlight globe that receives current through a 6-volt transformer built into the projector. Film is re-wound by changing the crank to the upper reel. A concealed fly wheel gives uniform motion to the mechanism, which requires no effort to operate.

For a screen, a miniature theatre stage is provided. Numerous reels of 16 mm. are available for projection, in lengths of 100 feet and less. The price of the shortest reels is only 30 cents.

And now the price—

The complete projector and little

theatre is offered at only \$12.00 net. A delightful toy, but a practical one. Surely you know of someone who would like to have his or her own projector?

Here is an excellent addition to your line of cameras and film. We have an attractive resale proposition to offer if you will write for it.

Order today from HIRSCH & KAYE.



Christmas Cards

A Suggestion

EVERY photographer has (or should have) one or more masks suitable for Christmas and New Year Greeting cards. When you make the prints from that roll of film left with you for finishing, make a greeting card from a suitable negative. Give it to your customer after you explain how you can make greeting cards of distinctly personal nature, from his own negatives. You will stimulate more business, and make a friend because of the gift and the suggestion.

The same idea can be applied to portrait sittings. Remind your customers that their friends can buy anything they give them, except their photographs and these personal greeting cards cannot be purchased by anyone except the owner of the negatives.

Individual papers for individual cards are available. Here are but a few: Defender Monokrom, in four colors, Maroquin and Silk in two colors and Metallon in gold or silver. A catalog of masks sent on request.



WHEN customers say, "Develop and print this roll," do you ask, "Two of each?" It's twice as easy for customers to say *Yes* as *No*, and the results are twice as profitable for you.

For Perfect Pictures

Gevaert

(Call it  Gay-vert)

The Three High Class

GEVAERT PORTRAIT PAPERS

GEVAERT WARM TONE PORTRAIT PAPER

The portrait contact of the hour.

A revelation of luxurious tones and delicate gradations.

GEVAERT PORTRAIT PROJECTION PAPER

A chlorobrom emulsion carefully balanced to produce portraits of contact quality.

GEVAERT PORTRAIT BROMIDE PAPER

A fast enlarging paper for use where speed and quality are of equal importance.

The Gevaert Portrait Papers are supplied in a variety of beautiful surfaces. Identical surfaces may be obtained in any of the three high class Gevaert Portrait Papers. Gevaert paper stock is known for its finest quality.

Descriptive Catalog on Request

The Gevaert Company of America, Inc.

423-439 West 55th St., New York, N. Y.

413-421 N. State St.
Chicago, Ill.

345-349 Adelaide St., W.
Toronto, Can.

*Manufacturers of Photographic Products
for more than a third of a century*

All Gevaert Products for Sale by **HIRSCH & KAYE,**
San Francisco

Cooper Hewitt's Latest Product

A PRACTICABLE, PORTABLE M TUBE OUTFIT

PHOTOGRAPHERS will be interested in another new product of the General Electric Vapor Lamp Company, as the Cooper Hewitt branch is now called. An M tube is housed in an unique reflector, which also serves as a practical carrying case. The resistance is self-contained and is quickly attached to the tube. A tripod, adjustable as to height, gives elevation to the tube within a range of 3 to 6 feet from the floor. A descriptive and illustrated leaflet sent on request.

Here are the specifications:

COOPER HEWITT Portable Photographic Outfit In New Gray Finish

Light Source: Standard Cooper Hewitt M shaped tube.

Wattage: 450 watts, alternating current.

Rating: 385 watts, direct current.

Adjustments: Reflector designed as carrying case. Doors serve to control direction of light. Reflector can be tilted from vertical to 45°. Height adjustable from 3' to 6'.

Weight: Approximately 45 pounds.

Price: Direct current, \$110.00; alternating current, \$125.00. (Prices f.o.b. factory.)

Place your order with HIRSCH & KAYE.



No. P.A.A. Convention in 1931

INFORMATION has come to us that there will be no P.A.A. (national) convention next year. This is largely due to lack of attendance in proportion to actual and potential member-

ship and the increasing cost of conventions. It is quite likely that bi-annual or tri-annual conventions will attract more interest, especially since every two or three years sufficient new devices and methods have been announced to offer entire change of program and exhibit.

However, the P.I.P.A. (Western) convention will be held in the fall of 1931, according to schedule, at Sacramento.



The Front Page

THE unattractive visitor on the front page was photographed by Henry Sackrider, Marysville. Needless to say, it was not a studio appointment, but one of those "at home" pictures. Mr. Sackrider recently made an extensive set of pictures, movie and still, of reptiles and the work was interesting, to say the least. To judge by the expression on the snake, we dare say it did not care to be photographed.

Had it only known that its picture would appear on the front page of THE FOCUS, it might have posed more willingly. Who knows?



*It's part of nature, human,
To be always frettin', fumin',
And to want to wander hither, yon
and thence.
And most every youthful feller,
Like a cow, is prone to beller
For the grass that grows on
t'other side the fence.*

H. M. RAILSBACK.



CAMERAS sold at Christmas assure a new year of new film and finishing business. It's a true case of eating your cake (profits from the camera sale) and having it too (continued profits from the sale of film and finishing).

A Modernized "Plain" Easel



"THE VIRGINIAN"

EVEN the so called plain easel for the conservatively inclined can be modernized — yet still retain that necessary quiet richness.

In the VIRGINIAN we offer an easel meeting these requirements. The whole effect — stocks — design and colorings speak subduedness — yet has today's fashion look.

This is a so-called oversize easel — generous margins around portrait.

Colors—GREY TONE & NEUTRAL BLEND

In all standard sizes from 3x4 to 7x9 $\frac{3}{8}$

Price range — \$7.00 to \$18.00 per 100

Samples of both colors for fifteen cents. Almost all sales counters can make use of this quiet, modern looking easel.

SAMPLE OFFER F-89



TAPRELL, LOOMIS & COMPANY
(Eastman Kodak Company) CHICAGO, ILLINOIS

Jerry's



Corner

By Himself

I just discovered Im being gypped
in my pay. Will Rogers gets a million
a year for being funny and Mr.
Hoover gets 75 grand for being seri-
ous. I get,—but why bring that up?

In Illinois the barbers have to pass
an examination before they can cut
people's throats, but photographers
don't need to. They only work on
each other.

It must be awkward to be absent
minded. I seen a letter in the office
where a customer said he had to go
back to the mountains for his lungs.

Many an opticians daughter has
made a spectacle of herself after get-
ting two glasses.

There's been all kinds of automo-
biles named after presidents—Grant,
Cleveland, Roosevelt and Lincoln.
Now lets have a Coolidge, the Silent
Six.

A cheap skate soon breaks the ice.

I had a girl named Nina
Her father's name was Klok
So every time I had a date
Twas always Nina Klok.

They say love makes the world go
round. My first cigarette did the same
thing.

Early to bed
Early to rise
Was written, I think,
For soft headed guys.

Heres an idea for Taprell Loomis,
what put there ad next to my page
every month. They got their mounts
named after different cities and if
theyd call one The Pineapple, I bet
it would go over with a bang.

2 can live as cheap as one — can
play golf.

My girl is so anxious to get into
the movies that she keeps film on her
teeth.

Hear about Amos 'n Andy's stop-
ping their new picture?

Yeah — Pepsodent destroyed the
film.

A friend of mine has an Austin.
I borrowed it to take my gir for a
ride.

She says to me, Jerry—you can kiss
me if you want, we're in a tunnel.

I says—don't you believe it, we're
under a truck.

If you keep on your toes you won't
run down at the heel.

Use Putz Pomade twice a day—
See your stock house twice a year.

Professional Service

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PORTRAIT PAINTER

Photographic Prints Executed
in Oil, Water Color, Black and
White, Sepia, etc. Also Ivory
Miniatures.

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Printing done by a firm that
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Minimum 100 from Negative.
Quick Service. Work Guaranteed.

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Opal or Ivorette Miniatures—
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Choose from our staff of competent retouchers the ones you like best to do your retouching.

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EVER READY SERVICE

Phone GRaystone 7912

1285 Geary Street

No Duty on U. S. Made Film Exposed Abroad

THE new tariff may have caused a difference of opinion among amateur movie makers as citizens, but there can be no question of its benefit to them as movie makers who travel abroad. Under the terms of the act recently passed, amateur motion picture film taken abroad and exposed in foreign countries may be brought into the United States duty free, whether developed or not, provided the films are of American manufacture and provided they are not to be used for commercial purposes.

This has not been the case heretofore, and amateur movie makers have consequently been more or less annoyed because strict interpretation of the law held their films subject to comparatively heavy duty. At the time when the Fordney-Macomber tariff bill was passed (1922) 16-mm. film and the specifically amateur equipment that is now in such wide use had not yet been offered to the public. Virtually the only motion picture film imported was film of standard width for commercial use in this country.

The present Congress, taking cognizance of the case of the amateur cinematographers, has left films for commercial purposes still dutiable but has provided free entry for amateurs' motion picture films, with the stipulations that proof shall be made that the films be of American manufacture and that they shall not be used for commercial purposes.

This exemption from duty marks the successful culmination of three years' intensive effort on the part of the Amateur Cinema League to bring about such a result.

A notice sent by the Amateur Cinema League to its members remarks that, pending the issuance of customs regulations based upon the new tariff act, unofficial information indicates "Movie amateurs presenting films for entrance into the United States will be well advised to enter these films upon their baggage declaration itself, the phrase, 'the above-listed films are intended for purely personal use and are not to be used for commercial purposes.' If any question should arise, reference should be invited to paragraph 1615 of the Tariff Act of 1930."

The notice further points out that, pending the establishment of more definite means for identifying films as of American manufacture, "United States Customs authorities will probably base decisions upon their very wide knowledge of origins of manufactured products."



Stolen Lens

One of our customers informs us of the theft of a Taylor-Hobson Cooke lens, Series II, of 14½ focus. The serial number of the lens is No. 54364 and the lens is mounted in barrel. Should anyone offer this lens to you, get in touch with us at once.

This reminds us that photographers are frequently approached by strangers with an offer to supply a photographic accessory at a very reduced price. More than likely, the person who makes the offer is not the actual owner of the equipment, and unless he can produce bill of sale or proof of ownership, it will be well to be cautious in matters of this kind, or you may be purchasing stolen equipment.

"Here is Your Sample of The Better Sulphite"



*The effects of too much, too little or
impure Sulphite:*


1. An excess causes precipitation in the developing solution.
2. Insufficient Sulphite in fixing bath causes milkiness.
3. Impurities or too little sulphite will impair the keeping qualities of the developing solution.

...

*For detailed explanation of these facts send for
our handbook "Chemistry of Photography."*

PROPERTIES

1. *Does not cake.*
2. *Makes crystal clear solution.*
3. *Always up to strength.*

Return This Coupon 

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical
industry since 1867

St. Louis - Montreal
Philadelphia - New York

Mallinckrodt Chemical Works
Second and Mallinckrodt Sts.
St. Louis, Mo.

I enclose 10c for a one-pound Sample of your
better Photo Sulphite.

☐ Check if you want our handbook
"Chemistry of Photography."

Name

Address

City State.....

Newco Flash Powder

A standard, well-known product, used by those who want the best. Made of the finest grained material, to insure immediate and complete combustion. Produces an intense light.

Newco Flash Powder is made in the following grades:

Slow—for commercial work, where maximum detail is required.

Universal—an all-round powder for portrait or commercial use, in pan or bag.

Bag—for banquets and groups, made with flash bag or cabinets (not to be used in open pan). This grade is quite noiseless.

Special Fast—to be used only in open pan, to stop all action.

Order a 2-oz. bottle, price \$1.55, and give it a trial.



Iron Stands for X-Ray Tanks

FOCUS readers whose negatives consist of X-Rays will be interested in stands that can now be supplied for Stoneware Tanks. The stands will raise the tanks 11½ inches, a convenient working height. The price is \$9.85. If you use the U. S. Stoneware X-Ray Tanks you will want a stand for each.

How many?



Identify Cattle by Photography

A decidedly novel use of photography, by which registered cattle are identified, has brought much business to many photographers within the past few years.

The work is secured through the various cattle breeders' associations. At one time the color markings on

the animals were sketched by hand for reference purposes. A change to photography is taking place, because it is more accurate and easy to use.

It is estimated that 175,000 cattle were photographed last year. The method is to make negatives of each animal, one of the right side and one of the left side. In one of the negatives the head should be turned slightly toward the camera so that the face markings show.

Such photographs are often used by cattle breeders for advertising and selling purposes also. (*Pathway.*)



Photographer Watches Ads For Customers

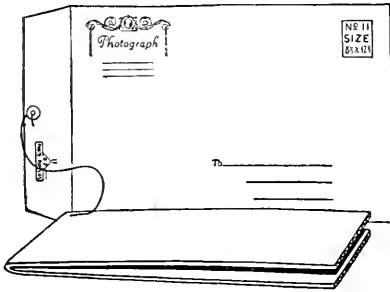
THE present trend to photography instead of drawings for advertising illustrations has not been overlooked by one Eastern commercial photographer, who is rapidly increasing his business by watching carefully the advertising pages of newspapers and magazines.

When the photographer comes upon an advertisement in which drawings are used, he makes a photograph of the commodity illustrated and presents it to the manufacturer as an example of the superiority of photography over other art work.

Very often this procedure results in orders for advertising photographs, particularly when the photograph submitted carries with it some well written copy along the lines of the International Association's advertising—"Photographs Tell the Truth."



It's easier to point than to ask . . . one reason why you sell more cigars cut of the case than off the shelf. Goods well displayed are usually better than half sold.



*Made in the Following
Popular Sizes*

| | |
|--------------|-----------|
| No. 2..... | 5½ x 7¾ |
| No. 3..... | 6¾ x 8¼ |
| No. 4..... | 7½ x 9½ |
| *No. 5..... | 8¾ x 10½ |
| *No. 6..... | 10¼ x 12¾ |
| *No. 7..... | 12¼ x 14½ |
| *No. 8..... | 10½ x 15 |
| No. 9..... | 6¾ x 9¼ |
| *No. 10..... | 7½ x 11¾ |
| *No. 11..... | 8½ x 11½ |
| *No. 12..... | 13 x 17½ |
| No. 14..... | 16 x 20¼ |

*Packed in cartons
containing fifty

Manufactured by BURKE & JAMES, INC., Chicago, Illinois

Carried in Stock by HIRSCH & KAYE

SIZES FOR ANY NEED! — PRICES NONE CAN MEET! — PROMPT SHIPMENTS!

The New Ingento Photo Mailer ~

HAS the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made 8½ x 11½ inches. It will accommodate photographs 8 x 10 or 7 x 11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

Change in C. O. D. Postal Rules

...

EFFECTIVE Oct. 1, 1930, under a new postal regulation, packages shipped C.O.D. via parcel post will be held only fifteen days, which will be the free time limit.

After that date they will be returned to the shipper.

Kindly make note of this, if you order your goods shipped Parcel Post C.O.D.

Stop Waste ~ Reduce Labor, Expense

INSTALL *STERLING*
Developing Tanks for
Amateur Finishing,
Commercial and Pro-
fessional Work. Low
Cost. Low Upkeep.
Best Results.



Made of the very finest porcelain enamel.
Turns out enormous amount of work daily.
Best by Test. Ask for Circular.

STERLING PHOTO MFG. CO.
BEAVER FALLS, PA.

MARSHALL'S SMOKELESS

MARSHALL'S Smokeless
—a practical means of
taking flashlights without
smoking out the customer
—write for descriptive lit-
erature.

8

Independent Virtues

1. Smokeless, odorless and dustless
2. High in illumination
3. Plenty of speed
4. Little noise
5. Ready mixed
6. Resists moisture
7. Panchromatic quality
8. Will operate speed guns



We Stock It
HIRSCH & KAYE
239 Grant Avenue, San Francisco



732

Gold and Black

4 3/4 x 6 1/2 — \$10.00 list

7 x 9 3/8 — 13.00 list



METAL FRAMES

3 1/4 x 4 1/4 to 11 x 14

HERE are a few of our many styles. The gold frames are gold plated on heavy bronze base, and silver frames are silver plated on the same grade of bronze

Plush easel backs are supplied with all frames.

The usual H & K discount on frames is quoted.



751

Gold or Silver

7 x 9 3/8 — \$2.60 list



ORDER
YOUR FRAMES FROM
HIRSCH & KAYE

Your logical source of supply





706
Gold and Black
Gold and Red
\$15.50 list



707
Gold and Black
Gold and Red
\$15.00 list



737

$4\frac{3}{4} \times 6\frac{3}{4}$, gold — \$7.50 list
7 $\times 9\frac{3}{8}$, gold — 10.00 list



702

$3\frac{1}{4} \times 4\frac{1}{4}$, gold and black — \$ 4.70 list
4x6 , gold and black — 6.80 list
 $4\frac{3}{4} \times 6\frac{3}{4}$, gold and black — 7.70 list
7 $\times 9\frac{3}{8}$, gold and black — 10.00 list



700

$3\frac{1}{4} \times 4\frac{1}{4}$, gold — \$3.00 list



FOR YOU

EMULSIONS made and coated in the Hammer way have the characteristics every picture maker is searching for.

Hammer has made it possible for your negatives to have strength and at the same time a softness that will produce prints with brilliancy and detail.

Hammer supplies Special Brands for Special Work and will mail you free of charge a portfolio of prints showing results you may expect.

Write for your portfolio today.

HAMMER DRY PLATE CO.

159 West 22nd St.,
New York City

Ohio Ave. & Miami St.,
St. Louis

COOPER HEWITT LAMPS

(MERCURY VAPOR)

THREE times more actinic than sunlight, and faster than arc lamps. Used for Portrait Lighting, Copying and Enlarging. Require no special wiring and consume an unbelievably small amount of current. Supplied for permanent or portable installation. Write for catalogues. *For sale by*

HIRSCH & KAYE

Do you have difficulty with scratches and cuts on the films in the rinsing tanks? When the strips wave in the tanks, the clips on the short strips may cut the longer strips next to them. This condition is brought about by improper water control, leading to excessive current around the outlet. The outlet should be larger than the

intake, to avoid a "surge." Sometimes a wave-like motion is set up in the tank. Transmitted to the films, cuts and scratches are bound to result.

The best solution is to allow the water to flow over the top and down the outside of the tank into the sink below. Little or no movement of the film will result.

Things You Should Know

CLEANLINESS

DUST and dirt are enemies of good quality photographic work. A few particles of hypo, potassium ferri-cyanide, or sodium sulfide dust carelessly sifted into the developing room where they can settle on moist films or prints will cause an endless amount of trouble from spots. Whenever possible all chemicals should be stored and mixed in a separate room from the developing, printing, or drying rooms. Keep the chemical containers closed when not in use.

Scales and mixing vessels should be kept scrupulously clean. Separate wooden stirrers for each stock solution, developer, and hardener are very useful, and each mixing vessel should be washed out after using.

Chemical dust may arise from the following sources: (1) leakage from cans, barrels and kegs; (2) spilling of dry chemicals during handling; and (3) spilling of wet chemicals which subsequently crystallize on drying. Such dust frequently gets into the air ventilating system, when it invariably produces spots on films and prints.

Typical spots caused by hypo and by ferricyanide are shown in Figures 1 and 2 respectively.

Care essential in the workrooms

In the developing and printing rooms it is even more important to handle the solutions with care. A fix-



ing bath splashed on the floor will dry up and the hypo crystals, formed after being pulverized by the feet, will get into the air of the room, settle and cause spots on the films. Particles of dust on the negatives produce white spots on the prints.

It is good practice to allow stock solutions to stand for a few hours after mixing and then to remove any scum by skimming the surface before use with a strip of blotter or a few layers of cheesecloth stretched over a wire frame.

The floor of a mixing room should have a drain so that it may be flooded at least once a week to wash away any particles of chemical dust which may have accumulated. If there is no drain, the floor should be mopped frequently.

Stone tanks can be sterilized by scrubbing the sides and bottom with solid calcium hypochlorite (bleaching powder) to which enough water has been added to form a paste. The tanks should then be washed out five or six times with clear water.

The walls of wooden tanks should be scrubbed thoroughly with a wire brush and then the tank should be filled with sodium hypochlorite solution (one part hypochlorite solution to six parts of water) and allowed to stand over night. The tanks should

[Continued on Page 25]

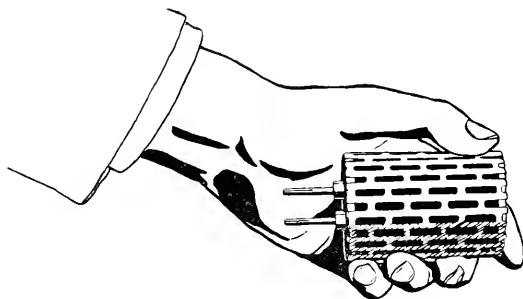


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A. W. Faber's ~
The Finest Pencil Made

17 degrees of hardness
6 degrees for positive
1 degree sepia

Write your needs or tell our salesmen



Minima Pocket Arc Lamp

The Smallest, Lightest Arc Lamp Made

Only \$7⁷⁵

SUITABLE for all kinds of photography, including Portraiture, Groups, Interiors, Copying, etc. Extremely useful as an auxiliary source of illumination.

Gives a brilliant actinic light. Clean and safe in operation.

Consumes only four amperes, and operates on ordinary 110 volt current.

Size closed $4\frac{1}{2} \times 5\frac{3}{4}$ ", weighs 8 ozs. A real pocket lamp.

Complete with Rheostat, 5 pair extra carbons, 9 feet of cord, and all necessary connections.

The least expensive arc lamp we have ever offered.

Order one today from HIRSCH & KAYE



*The Presidential Suite,
Mayflower Hotel at
Washington, D. C., made
by Harris & Ewing
with the Wollensak
Series III Velostigmat
Wide Angle Lens*

Use a Wollensak Wide Angle Lens for Wide Angle Work

THE general misapprehension that one commercial lens serves all purposes is the cause of many failures,—Making photographs in confined spaces, for instance, requires a lens of short focus with special corrections for wide angle work — such corrections are incorporated in the Wollensak lenses

...

Series III Velostigmat Wide Angle $f9.5$
and

Series IIIa Extreme Wide Angle $f12.5$

Allow us to send one of these splendid
Wide Angle lenses to you on our
regular thirty-day trial period. Your
dealer will gladly procure it for you.

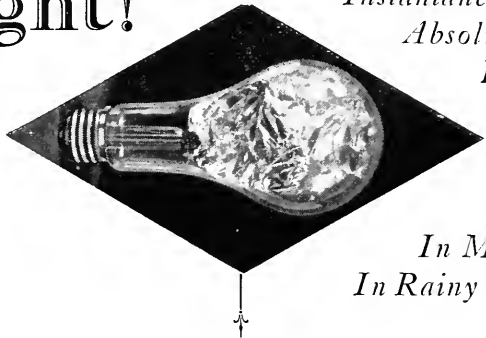


WOLLENSAK OPTICAL COMPANY

872 HUDSON AVENUE, ROCHESTER, N.Y.

*Manufacturers of quality photographic lenses
and shutters since 1899*

Light!



*Instantaneous!
Absolutely Safe!
Positive Flash!*

*Under Water!
In Mines!
In Rainy or Dry Weather!*

THAT, briefly, is a description of the newest method of artificial lighting. The General Electric laboratories have produced a glass enclosed flashlight that looks like an ordinary Mazda lamp of 100-watt size. Inside the bulb is a thin foil of highly combustible material that is consumed in 1/100 of a second. The bulb has the usual threaded base found on all electric lamps.

The bulb is not refillable, but the advantages are many. Think of photography under water, in rain or snow, in mines, magazines, airplanes and other areas closed to the usual flash exposure!

Ignition is extremely simple. Any electric current from 1½ volts upward will ignite the bulb. A pocket flashlight will do it.

Preliminary tests on comparative results of the flashlamp and powder show that a single flashlamp in a suitable reflector gives a photographic illumination intensity equivalent to approximately fifteen to twenty grains of powder. These figures were obtained by actually measuring the densities of photographs taken of the same subject with both lamp and powder.

Density measurements made in connection with colored objects shows that the photoflash lamp gives a fairly strong rendering in the orange-yellow region and that the light is extremely strong in the blue-violet region where photographic materials are most sensitive. The light is a little deficient in the extreme red and not so strong in the green.

PHOTO FLASH BULBS

| | |
|--|--------|
| Price each | \$.40 |
| Price each, in lots of 50, a standard package..... | .35 |
| Hand reflector, battery, igniter and handle..... | 5.00 |
| Testrite Reflector and battery..... | 3.75 |

Place your order for a trial lot and be convinced

Six Executives Buy Underwood & Underwood

BERT and Elmer Underwood, who in 1882 founded Underwood & Underwood, now the largest of the photographic companies, announced recently the sale of control of the business to six of its executives.

Ben D. Jennings, who has been president for a year and previously vice-president and general manager for five years, continues as president. C. T. Underwood, son of Elmer Underwood, continues as vice-president and secretary. L. E. Rubel, manager of the Washington Studios of the company, continues as vice-president and treasurer. Lejaren a' Hiller, illustrator, and E. R. Underwood, son of Bert Underwood, continue as vice-presidents. The two other purchasers are Morris D. Behrend of New York and Leo G. Hessler of Washington.

No change in management, operation or policies is contemplated.

Portrait work of the company is carried on in twenty-one cities in this country. Illustration studios for the making of photographic advertising illustrations are located in New York and Chicago. News department branches furnishing portraits and news pictures to newspapers and other publications are in New York, Washington and Chicago. The news department has nearly a thousand staff photographers throughout the world.

Bert and Elmer Underwood retired from active business five and a half years ago but have retained, and will continue, a financial interest.

In the files of the company are more than 2,000,000 negatives, including portraits of virtually all the leaders in politics, finance, business and society from many countries and

covering a period of thirty years; and news pictures showing the most important news events from all over the world for more than forty years.

The 45° Angle

THAT'S the name of a book you ought to have. It is a reprint of an article written and illustrated by Mr. J. W. Beattie for Bulletin of Photography, and is an excellent book in the use of spotlight in lighting.

There are a limited number of copies available. There is no charge, but act quickly and send us your request for a copy.

Dividends

HAVE you ever heard of anyone throwing away a dividend check?

More often than not, the statements that you get every month carry a little clause something like this: "2%, 10 days — net 30 days."

That's the dividend. Two per cent turned every month earns 24% per year. Only speculative investments pay you that return. Here's one that's safe and sure; take the discount, your money remains in the bank. And it's a nice profit — your dividend. . . .

But don't take it unless you've earned it, by paying exactly on the date, not later.

New Aerial Photo Idea Announced

A flying photographic laboratory is in prospect for the Chanute Field, Illinois flying school, according to a recent announcement.

Experiments are being made with a high-wing monoplane in which it is planned to install a dark room and the

[Continued on Page 25]

Listed at the Service Desk

Are you looking for a Studio location? Is your Studio for Sale? Are you seeking competent help?

ALL of these problems are answered in these columns. We have insufficient space to list all the Studios offered for sale, and for the same reason are unable to give complete descriptions. If interested, get in touch with the HIRSCH & KAYE Service Desk. We'll be delighted to assist you. There is no charge for listing your business for sale in THE FOCUS.

Studios are available in these locations:

CALIFORNIA

| | |
|-------------------------------------|---------------------------------------|
| Anaheim.....Box 2247, The Focus | Richmond.....Box 2226, The Focus |
| Berkeley.....Box 2272, The Focus | Salinas.....Box 2215, The Focus |
| Hollywood.....Box 2248, The Focus | San Francisco.....Box 2251, The Focus |
| Jackson.....Box 2268, The Focus | San Francisco.....Box 2231, The Focus |
| Los Angeles.....Box 2211, The Focus | San Francisco.....Box 2256, The Focus |
| Madera.....Box 2228, The Focus | San Francisco.....Box 2266, The Focus |
| Monterey.....Box 2269, The Focus | San Jose.....Box 2222, The Focus |
| Oakland.....Box 2143, The Focus | San Jose.....Box 2261, The Focus |
| Oakland.....Box 2260, The Focus | Santa Cruz.....Box 2249, The Focus |
| Pismo Beach.....Box 2232, The Focus | Santa Paula.....Box 2164, The Focus |
| Redding.....Box 2258, The Focus | Selma.....Box 2243, The Focus |

OREGON

| | |
|---------------------------------|-----------------------------------|
| Ashland.....Box 2089, The Focus | Freewater.....Box 2097, The Focus |
| Baker.....Box 2087, The Focus | Medford.....Box 2274, The Focus |
| Bend.....Box 2209, The Focus | Portland.....Box 2265, The Focus |

WASHINGTON

| | |
|----------------------------------|---------------------------------|
| Colville.....Box 2254, The Focus | Seattle.....Box 2137, The Focus |
| Concrete.....Box 2123, The Focus | Spokane.....Box 2271, The Focus |
| Olympia.....Box 2210, The Focus | |

NEVADA

| | |
|--------------------------------|------------------------------|
| McGill.....Box 2095, The Focus | Reno.....Box 2125, The Focus |
|--------------------------------|------------------------------|

UTAH

| |
|--|
| Salt Lake City.....Box 2230, The Focus |
|--|

ARIZONA — NEW MEXICO

| | |
|---------------------------------------|--|
| Kingman, Ariz.....Box 2263, The Focus | Las Cruces, N. M.....Box 2217, The Focus |
| Morenci, Ariz.....Box 2255, The Focus | |

Facts That Are Facts ~

THE importance of maintaining developing solutions at proper temperature cannot be overestimated. It's most essential.

Sterling water-jacketed outfits with circulating water all about developing tanks insures proper temperature regulation both summer and winter. They prevent trouble and possible failure. They give operators confidence and assurance.

Users of large capacity tanks are interested in knowing:

Sterling tanks used as auxiliaries in slack season cut cost of operating in half. The saving of solutions alone will more than pay for your outfit. No *dead space* for idle solutions. They are scientifically worked out, and are the most economical outfits in existence. Low cost. Low upkeep. Maximum daily output.

The 10 gallon 5x12x42 in. tanks will develop 450 to 500 rolls daily.

The 17 gallon 8x12x42 in. size 750 to 1000 rolls daily.

The 24 gallon 11x12x46 in. size accommodates 30 Pako Hangers. Excellent for slack season.

The Sterling System is the original system and has proven its superiority through over a decade of actual manufacture and use. Complete. Compact. Labor saving and economical.

Light in weight, easy to handle, neat and easy to clean. They cannot warp or lose their shape. Non absorbent, acid resistant. Durable.

REMEMBER: Sterling tank outfits are made for every phase of developing work. Special sized tanks made to order on request.

See pages 58, 59, 60 of thirteenth edition
HIRSCH & KAYE Catalog, or write for illustrated circular

Sterling Tanks are in stock at
HIRSCH & KAYE

Cleanliness

[Continued from Page 19]

be emptied out the next morning, given another thorough scrubbing and five or six washings before being used again.

A stock solution of hypochlorite is prepared by making up a 4% solution of calcium hypochlorite and adding 10% sodium carbonate solution until no more precipitate forms. The solution is then allowed to stand until all the precipitate settles to the bottom; the remaining liquid should then be drawn off for use as a stock solution.

New Aerial Idea

[Continued from Page 3]

necessary chemical and mechanical equipment for developing pictures while the plane is in flight. The details have not been completely worked out, but it is contemplated to secure moisture or rain from the clouds while the plane is in flight and in this way obtain water for washing prints during the process of development.

In this way, observers or map technicians would be able to take pictures and develop them in the cabin of the plane and immediately obtain the necessary data for military purposes.



K-10 Aerial Camera

For vertical and oblique aerial photographs,
or ground photography

CONSTRUCTION:

Sturdily constructed — aluminum body, stream lined to break wind resistance.

Attractively finished in black crackled enamel and nickel.

Specially designed grips are scientifically placed to permit holding camera steadily and to give proper balance when camera is used for oblique aerial or ground shots.

Weight: Approximately 22 pounds when loaded with twenty-five exposure roll film.

Measurements: Length $12\frac{1}{4}$ ", width 10", height $13\frac{3}{8}$ ".

SHUTTER:

Focal plane type with high speed curtain operating in close proximity to the film, resulting in very high shutter efficiency.

SHUTTER SPEEDS:

$1/50$ th part of a second minimum to $1/220$ th of a second maximum.

OPERATION:

Two simple motions make the picture: a half turn of crank — a slight pressure on release.

A single half turn of winding crank automatically sets the shutter and moves film into position for next exposure.

A visible tally on outside of camera records number of exposures made on film.

A shutter release lever is placed convenient to right hand grip and allows operation without changing grip.

Entire back of camera easily removable to allow insertion or removal of roll film. Roll films are held in place by two knurled spool centers unscrewed from outside of camera.

FINDER:

Direct vision box type. Out of the way when not in use. Snap button release brings finder into place. Rigidly held against wind pressure yet bends forward when in contact with clothes of operator.

SPIRIT LEVEL:

An efficient spirit level of the "T" type is mounted on back of camera for use as guide in properly leveling camera.

LENS:

Anastigmat type.

Focal length of 10", f.4.5 with Iris Diaphragm mounted in a specially designed focusing mount to permit using camera for ground as well as for aerial work.

Distances of 8', 10', 12', 15', 25', 50', 100' and Infinity are graduated on front of mount to assist in accurate focusing.

Snap button holds lens rigidly at Infinity.

FILM:

Roll. Panchromatic type — Regular or Hypersensitized.

CAPACITY:

Twenty-five 5 x 7 exposures per roll.

Loads or unloads in daylight as simply as an ordinary hand camera.

FIELD CASE:

Substantially built, leather covered, with lock and key. Cushioned to absorb shipping shocks and knocks to camera and is provided with pockets for carrying 4 25-exposure rolls. Dimensions: height, 16", width 16", depth 14". Weight 16 lbs.

PRICES:

K-10 Camera unit, list \$495.00.

Field Case, list \$40.00.

Film—Eastman Panchromatic type: Regular, \$7.10 per roll of 25—5x7 exposures. Hypersensitized, \$1.25 net additional per roll of 25—5x7 exposures.

This camera means new fields for you. Can be purchased from HIRSCH & KAYE upon convenient monthly payments.

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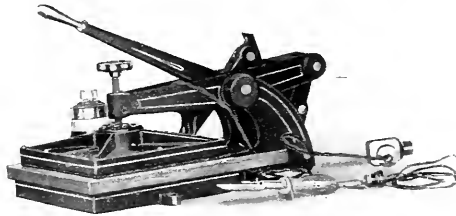
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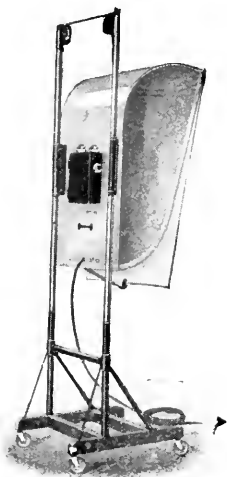
AN illustration and complete description of this useful accessory appears on Page 92 of the 13th edition H & K catalog. For years the press has sold for \$90.00, but as the copy for the catalog was prepared, and we checked the present price, our modesty got the best of us. We just couldn't publish the present low price.

But so many inquiries were received that it was left to the editor of this publication to break the news. So, here it is—\$65.00 complete, or on terms as mentioned by Jerry last month.

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IMP FLASH GUN

Bargain Price..... \$3.00

STUDIO REFLECTOR

Eastman. Page 39, H & K catalog.

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IMPORTANT!

A special arrangement of pages 16 and 17 of this issue permits you to have a list of some of our metal frames. Bend the clips, remove pages 16 and 17 and keep the pages for reference when you need frames

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THE FOCUS

Published Monthly in the Interests of
Professional Photography

Volume VI

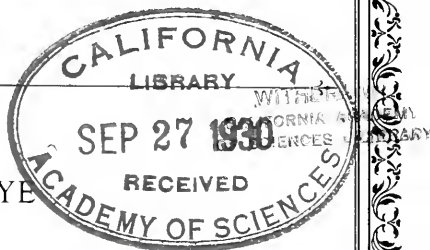
SEPTEMBER, 1930

No. 9

SEP 27 1930



Published by
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SINCE the earliest days of art—long before photography was born—luminosity in the representation has been a primary aim. For luminosity means reality, life.

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THE FOCUS

*Published Monthly in the Interests of Professional
Photography by HIRSCH & KAYE*
239 Grant Avenue, San Francisco

VOL. VI

SEPTEMBER, 1930

No. 9

IN THE PROFESSION



"He Wrestled"

WHO would be better qualified to wrestle with the problems of modern photography than a professional wrestler? The answer may have suggested itself to A. M. Eby who is a photographer in

Salem, Oregon.

He was born in Beaver City, Nebraska, where his father was Sheriff of Hall County at that time. Raised in a state where men are men, and not far from where the tall corn grows, he enjoyed good health and lots of vitality, which found expression in wrestling, first as a boyish fancy, then in a more serious way.

Perhaps it was the ease with which press photographers took his picture, or a desire for a vocation less strenuous, that created a desire to learn the profession, for we next learn of his apprenticeship at the Newcomb Studio, Salt Lake City, about 25 years ago. From there, he went to Salem, Oregon, to open his own studio. A studio was later opened in Dallas, Texas, but he soon returned to Salem.

During the Spanish-American war he tried to enlist, but was told he was too short, so he put enough cardboard in the heels of his shoes to just come up to the required height. He is married and has five children. His

greatest pleasure is to take his family for an outing on Sundays. During the last holiday season, his profit was sufficient to pay the cost of a new Pontiac car, which, you will agree, is nice business.



The Flavor Lasts

A SUCCESSFUL hotel manager in an East Bay city has remarked that the dining room is a most important part of a hotel.

"Give the people a clean, attractive dining room," he said, "good food, well prepared, and they forget what they pay. They remember the place because of the satisfying meal but let the meal be unsatisfactory in taste or atmosphere and they have an unfavorable recollection, though they forget the price."

It requires no Brisbane or Chester Rowell to see the application of this psychology to photographs. A picture made under attractive conditions, well made, will be a pleasant memory after the price is forgotten.



HONEST

A man tries to live up to his ideals—
A woman to her photographs.



BUSINESS is a great game, but it is great only when it is played in the open and on the square. There is no surer way to kill courage than to lend one's self to questionable methods.

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A magnificent year book with 160 beautiful reproduced photographs and a number of valuable technical articles in German with English and French translations. Last year's volume of this was undoubtedly the finest pictorial annual ever published. Price \$4.00. Ready in October.

PHOTOGRAMS OF THE YEAR 1930

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The annual number of the Royal Photographic Society's Journal with description and illustration of its annual exhibition of technical and pictorial photographs from all over the world. Price, paper \$1.25. Ready in October.

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This book contains valuable articles in German on the year's progress in photo-engraving and printing methods with beautiful monotone and full color reproductions by all the most beautiful processes known. Price, cloth \$5.00. Ready in November.

THE JAPAN PHOTOGRAPHIC ANNUAL

Text partly in English, mainly in Japanese. Beautiful reproductions of Japanese work only. A much larger volume than last year's book. Price, \$3.00. Ready in September.

THE FOURTH INTERNATIONAL PHOTOGRAPHIC SALON OF JAPAN, 1930

230 beautiful full page reproductions of photographs from all over the world, exhibited in Japan in 1930. Price, \$4.00. Ready in October.

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XXVe SALON INTERNATIONAL DE PHOTOGRAPHIE 1930

The annual of the French Photographic Society, made up of pictures from the Paris Salon. Printed throughout in photogravure. Price, \$3.50. Ready in December.

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*The effects of too much, too little or
impure Sulphite:*


1. An excess causes precipitation in the developing solution.
2. Insufficient Sulphite in fixing bath causes milkiness.
3. Impurities or too little sulphite will impair the keeping qualities of the developing solution.

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Things You Should Know

ABOUT COLORS (Continued from August)

How to Secure Harmony by Contrast

THOSE primary and secondary colors which are farthest apart may be used in combination with pleasing results. There are three pairs of these complements—red and green, blue and orange, yellow and purple. This is called “complementary harmony.” Complementary harmony is one of the most pleasing ways in which to apply color to the printed page.

If we wish a strong contrast we take a complementary harmony, or harmony of a primary and a secondary color, as follows:

- Red and green;
- Yellow and violet;
- Blue and orange.

For a softer, more subdued contrast we may use combinations of two secondary colors as follows:

- Green and orange;
- Violet and green;
- Orange and violet.

For a still more subdued effect we may use combinations of a secondary and tertiary color as follows:

- Orange and olive;
- Green and russet;
- Violet and citron.

How to Harmonize Black, White, Gray, and Gold

Black, white or neutral gray may go with any color or combination of colors and result in perfect harmony



—black because it has no color at all, white and gray because they are a neutral composition of all three primary colors. Any two complementary colors used in their full intensity but separated by black or white, or when one of the colors is half neutral, result

in a complementary harmony.

Black harmonizes with any other color, but when used in combination with one of the cold colors, green, blue or violet, the latter should be of a tint instead of a full color, as otherwise they will not furnish enough contrast to the black or brighten up the page sufficiently; on the other hand if warm colors are to be worked with black, such as red, orange, or yellow, they should be used in their full tones and not as tints.

In this connection attention may well be called to the use of red and black—probably the most frequently used colors. While there are occasions on which the pure red of the spectrum may be combined pleasingly with black, still in the great majority of instances the addition of a little yellow to the red—making a red orange—will give a color that is far more satisfactory. The result is more brightness and consequently a stronger contrast to the black.

Gold harmonizes with all colors

[Continued on page 9]

For Perfect Pictures

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The portrait contact of the hour.

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A chlorobrom emulsion carefully balanced to produce portraits of contact quality.

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San Francisco

About Colors

[Continued from Page 7]

except yellow and orange. Care should be taken not to use too much gold as an excess gives an unpleasant effect.

White, gray, and gold when used with other colors which harmonize in themselves do not in any way lessen this harmony; on the other hand, colors which do not harmonize in themselves may be brought into harmonious effect by being separated by white, gray or gold bands or edgings. This principle is frequently applied in the design of flags to bring colors into harmony. It is also a common practice for engravers to use white or gray between colors which otherwise would clash.

How to Gray and Key Colors

We have learned that it is not good practice to use color in its full intensity, except, perhaps, in a very small quantity, as for an initial or some other small spot where we wish particularly to place emphasis, and all primary and secondary colors are of full intensity.

Let us find, then, how this intensity may be reduced or neutralized without the use of white, which would make a tint; or black, which would give a muddy appearance.

Colors may be brought into harmonious relation by two methods—(a) graying and (b) keying.

A color is grayed by mixing it with a very small quantity of its complement. For example, pure red and yellow are clashy, but by mixing green (the complement of red) with the red, and violet (the complement of yellow) with the yellow, we have grayed them, producing a dull red and tan which is a very satisfying

combination. By graying a color we take away its intensity, soften it, yet do not interfere with its beauty and clearness as we would by adding black and white.

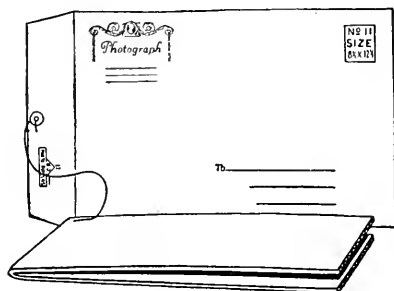
Or we may elect to key the colors by mixing a third color with each, which then unites both of them. For instance, we may mix blue with the red, and blue with the yellow, producing violet and green, which is also a pleasing combination, since each contains blue.

Complementary Colors Intensify Each Other

Complementary colors, when placed side by side or surrounding each other, appear stronger and brighter. For example, a spot of red will look brighter and more attractive if placed on a background of green than under any other circumstances. Likewise, white, black, gray or gold against a contrasting background seem to take on added brilliancy. This fact is taken advantage of by the printer where extreme brilliancy is desired. The same ink which looks dull and unattractive in some combinations will brighten up and appear beautiful if properly surrounded by its complement. (The Practice of Printing.)

This finishes the series of three articles on color, started in the July issue. If you have misplaced your July or August copies, ask us for replacements. You will find these articles helpful in many ways.

There are men whom Fate can never keep down—they march jauntily forward, and take by divine right the best of everything that Earth affords.



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The new No. 11 Ingento Photo Mailer is now made 8½ x 11½ inches. It will accommodate photographs 8 x 10 or 7 x 11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

The Front Page

THE aerial view of Oakland, Cal., on the front page was made by a U. S. Army photographer, Sgt. O'Callahan, personally known to many of our readers. The picture was made at 10:45 a. m. on February 13, and is a recent view of the down town section, looking north.

Time

TIME is the one thing that can never be retrieved. One may lose and regain a friend; one may lose and regain money; opportunity once spurned may come again; but the hours that are lost in idleness can never be brought back to be used in gainful pursuits. Most careers are made or marred in the hours after supper.

Straight From the Shoulder

At a meeting sponsored by the San Francisco Commercial Photographers' Association, Sept. 2, Mr. George D. Stafford addressed a group of local and nearby photographers. Mr. Stafford is 2nd Vice-President of the Photographers' Association of America and had spoken at the Seattle Convention. As owner and operator of a very successful studio in Chicago, he spoke a language that his audience could easily understand.

Mr. Stafford spoke for two hours on the future of the P. A. of A. and for another hour, answered questions and engaged in discussion of various details. You are familiar with the four-year publicity plan now coming to a close, and most of Mr. Stafford's message dealt with the next campaign, which will be of a different and more helpful nature. While we cannot reprint his entire address, we will give you the highlights.

Mr. Stafford stated that photography, in its many branches, is now second or third in size among the industries. The publicity campaign now in its last year, had four principal purposes:

1. Create demand for pictures.
2. More appreciation of pictures.
3. Better organization among photographers.
4. Educate photographers.

During the past few years, 6,000 billboards were used, 500 magazine pages and thousands of inches of newspaper space.

The next campaign to be one of two years' duration, will cover the following activities:

International advertising
Monthly show cards
Bulletin service — technical and business.
Tie-up advertising help and suggestions
Field service by a regional P. A. of A. man
Traveling exhibit
Pathway (magazine for members)
Insurance division
Better business bureau affiliation
Winona school
Christmas billboards at cost
Membership certificate
4,000-mile lens, connection with distant photographers for distant work.

A survey was made of perhaps 10 per cent of the 12,000 established studios and commercial plants in this country and Canada, taking in all parts.

The survey, made by an established survey firm, showed interesting facts. Studios visited were classified as follows:

Excellent, 7 per cent
Fair, 41 per cent
Good, 33-1/3 per cent
Poor, 17 per cent
Impossible, 2 per cent

How other studios get their business:

Telephone, 10 per cent
Outside help, 18 per cent
No method, 72 per cent.

The 12,000 established in this country and Canada did 236 million dollars gross business, divided as follows:

Less than \$5,000, 20 per cent
\$6,000 to \$10,000, 25 per cent
\$11,000 to \$20,000, 26 per cent
\$21,000 to \$50,000, 23 per cent
Over \$50,000 . . . 6 per cent

[Concluded on Page 23]

*From the Melting Pot to Your
Bank Account*

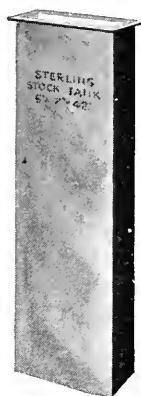
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New York City

Ohio Ave. & Miami St.,
St. Louis

There's Profitable Business in a Name

To *name* a thing. The unseen power of association. Success and prosperity the reward of a good product or company with the right name. Name unwisely—a pile of expenses like a row of bubbles, a few expiring ripples on the sea of business.

Some few names are gold mines in developing selling arguments, some are neutral, many are actually detrimental. Why?

An attempt has been made to plumb some of the depths of the mind, to drag up some of the reasons why people prefer one name to another. In San Francisco, Chicago, Cleveland and Washington, students of psychology made personal canvasses to learn buyers' preferences in firm and product names. While the results referred largely to retail lines of business, the fundamental principles involved are equally applicable in all phases of business.

These investigators called at homes during the evening when it could be presumed that the occupants were there. Choice of residences included the middle class, suburban, independent free groups generally owning their homes, having telephones and frequently some domestic help. A typewritten sheet was left with the head of the house. There was a brief word of explanation as to the purpose of the visit and a request that the sheet be filled in as it would be called for on the following evening.

The questionnaire and tabulated results were as follows:

Between the following typical names of business firms or products, judging by the names alone, all other

things being equal, which would you choose to do business with?

Photographers

| | |
|-----------------------------|-----|
| George's Photo Studio | 75 |
| Photocraft Studio | 372 |
| No choice | 66 |

Grocery and Provisions

| | |
|-----------------------------|-----|
| Alexander and Company | 70 |
| Purity Market | 411 |
| No choice | 20 |

Cleaning and Dyeing

| | |
|---|-----|
| Vogue Cleaners | 383 |
| Manhattan Cleaning and Dye- ing Co. | 90 |
| No Choice | 30 |

Confectionery

| | |
|---------------------------------|-----|
| Mary Ann Chocolates | 334 |
| Palace of Sweets Company's | 99 |
| No choice | 61 |

Restaurants and Cafes

| | |
|---------------------|-----|
| Wisteria Cafe | 432 |
| Harrison's | 50 |
| No choice | 21 |

Conclusions: The attractive name appealed almost instantly. Naturally, local associations, the remembrance of some contact, pleasant or otherwise, with a similar name would have its effect and perhaps, say the psychologists, operate in about 10 per cent of the cases and probably without affecting the totals one way or the other.

Not infrequently the students would be asked concerning some previously well-advertised name, where the commodity might be found now. It was evident that the name lingered in the mind.

That there are dangers in names that are attractive, was pointed out by several. An attractive name that does not live up to its meaning draws curses. A sanitary Market that was not sanitary would, by its very name, be blacklisted by the buyer.

*Excerpts from an article by UTHAI VINCENT
WILSON in "Advertising & Selling"*

COOPER HEWITT LAMPS

(MERCURY VAPOR)

THREE times more actinic than sunlight, and faster than arc lamps. Used for Portrait Lighting, Copying and Enlarging. Require no special wiring and consume an unbelievably small amount of current. Supplied for permanent or portable installation. Write for catalogues. *For sale by*

HIRSCH & KAYE

Why you need a

BEATTIE Hollywood Britelite

1. "You get what you see." The material used in the light area reflects the same proportions of actinic light as is present in the main source. The visual lighting is reproduced perfectly in the negative. Mediums containing lead absorb considerable actinic light, reflecting only the long wave non-actinic light perfectly.
2. Completely diffused, the reflected light from the Brite-Lite area wipes out lines, wrinkles and "bones in the neck." A "hard" surfaced area, such as is used in outdoor movies, acts as a mirror or a spotlight, adding to the retoucher's troubles.
3. With a cast base, ball-bearing casters, a rigid stand, a toggle joint that can never slip, the manipulation of the Brite-Lite is a simple matter. Quickly adjusted to any conceivable angle, it "stays put."
4. The Silvoleaf area retains its effectiveness over a long period of time. It will not tarnish, even in the presence of sulphide fumes from the darkroom.
5. The light area is replaceable when worn or when new developments make a change advantageous.
6. Instructions, with diagrams, enable the photographer to put the Brite-Lite to its most effective uses—and to avoid the grief possible with any type of photographic equipment.

For illustrations, description and prices see pages 49-50
13th Edition
HIRSCH & KAYE
catalog.

Blotches — Spots

BLOTCHES of many shapes, streaks and white spots are sometimes encountered when working with papers having a luster surface. Defender Silk for example. The trouble can often be overcome by using *fresh* developer only, not forgetting the recommended proportion of bromide.

This holds good especially in localities where the tap water is being purified with chlorine, alum or other chemical ingredients. During such periods it is well also to avoid mixing large quantities of stock solution ahead unless distilled water is used.

And by the way, when a stock developer is highly concentrated, wood alcohol is a valuable aid in preventing precipitation of the chemicals.

—The Defender Bulletin



POTASSIUM Bromide solution should keep indefinitely, and it will. But in course of time, it may accumulate other things, besides Potassium Bromide and water. And it sort of gets tired or worn out in time. Use fresh chemicals, and see that the bottles and contents are kept clean and fresh.



"Camera Craft" in New Dress

THE 25th day of each month is a time we look forward to, so we can receive our supply of "Camera Craft." Each issue brings new ideas and timely articles about people and things with which we are all familiar.

On the 25th of June a surprise package was handed to us, for the July "Camera Craft" appeared with a new cover. It was one of those modern creations, form fitting as it were, colorful and modernistic. Suc-

ceeding numbers have been equally attractive.

Now, to understand just what we mean, order a copy of "Camera Craft" (20c) or, better still, send us your year's subscription, \$2.00, for which you will receive 12 helpful, interesting books.



Use Other Windows

PUT window displays for your studio windows of leading stores or buildings where the crowds pass by. This is especially important if you have a studio somewhat removed from the main shopping and business district. These displays must not be just mere accumulations of stuff. You must plan them and make them eye-catching, attention-holding, sales-making.



National Installment Anthem

Buy a new auto and "Ride As You Pay."
Buy a piano and "Pay As You Play."

Buy a new topcoat and "Pay As You Wear."

Buy a new golf suit and "Pay As You Swear."

This be our motto, our hue and our cry:
"We pay as we live and we pay as we die."

Make a down payment on any old thing:
Silverware, radio set or a ring.

"Pay As You Use It," "Your Credit's Good Here,"

These be the captions that fill us with cheer.

This be our slogan, who hearken and buy:
"We pay as we live and we pay as we die."

Buy a new sweeper and "Pay As You Sweep."

Buy a new mattress and "Pay As You Sleep."

Maybe we'll starve when we're old and we're gray

(This is a world where you eat as you pay)

Maybe we'll starve, but, *Shout It on High*:
"We'll pay as we live—we can PRAY as we die." —Asia Kagowan (Life)



Our Salesmen Tell Us

H. H. SERON, *that busy man* from Bakersfield, made one of his periodical visits to San Francisco recently. Always, where a man is in a hurry, something is bound to happen. On this particular trip, some obscure engine trouble caused a delay of some four or five hours.

Something new in traveling studios is announced in HOME STUDIOS INC. which will operate a fleet of motor trucks to which special bodies are fitted. Within the car will be found completely equipped camera rooms of most modern and attractive type. Fred Hartsook is president of the new organization which is in no way connected with the chain of Hartsook Studios.

DR. ALEXANDER ARKATOV has established a studio at the Hotel St. Francis, San Francisco. During the last two weeks of August he held an exhibition of his prints which attracted considerable attention.

PAUL W. HOLLINGSHEAD was official photographer at the California Flower Festival held in San Leandro early this month. He was established in an attractive booth which enabled him to make many profitable contacts.

ALVIN GRANT, owner of the well

known Fox Studios, Denver, Colo., was a recent visitor in this city. He and Mrs. Grant were on their way to Hawaii for an extended vacation. Mr. Grant is a former San Franciscan, and will be remembered for his clever work as operator for the Whigham Studios.

FRANK ASTON, San Luis Obispo, recently entertained his brother from Ohio. This was the first meeting of the brothers in 36 years.

GEORGE RUSSEL, San Francisco aerial photographer, uses an unique envelope for his correspondence. The envelope measures 6x8 inches, a conspicuous size, and has an aerial view of San Francisco on the front, with only a small opening for address. Verily, pictures tell the story.

MISS MAUDE STINSON will exhibit her prints at a Salon held at the Women's City Club, Berkeley. Photographers, especially those in the East Bay district, should plan to see the display. Date—Sept. 25 to Oct. 1.

H. B. CRISLER, mountaineer and photographer, made extensive exploration in the wilds of Olympia National Forest. For four weeks he explored primitive country, living entirely off the country.

MARSHALL'S SMOKELESS FLASHLIGHT POWDER

RESEARCH has scored again—the apparently impossible has been accomplished—Marshall's Smokeless Flashlight powder combining high illumination, no smoke, odor or dust, high speed and little report is now available.

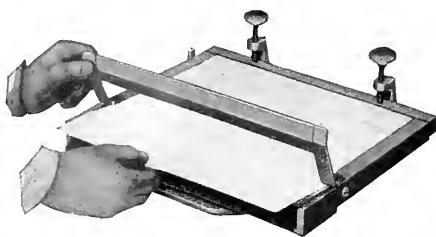
Why say more—just buy a bottle at your stockhouse and you will probably be even more enthusiastic than we are. Profits will increase because flashlight bans will be lifted—troublesome bags may be discarded



Carried in Stock by

HIRSCH & KAYE

239 Grant Ave., San Francisco



RAPID PAPER HOLDER

Rapid Enlargements

ENLARGEMENTS can be made as fast as your enlarger will print them. With the Rapid Paper Holder there is practically no time lost between exposures. Generally from one-half to three-fourths of the time used for making enlargements is wasted in placing and handling the paper. An accurate and speedy paper holder is an absolute necessity. Four hours should not be spent on a job that could have been finished in one.

Operation

Several dozen sheets of paper are inserted in the open side of the holder, all with the emulsion side up. The paper is pressed upward by a metal plate and springs against the frame which forms the size of the picture and leaves a quarter inch white margin.

The frame, which forms the mask for the picture, is hinged on the side so that $1\frac{1}{2}$ inches of the front edge can be raised up to make easy the insertion and withdrawal of the paper. When one exposure is made, the top sheet of paper is withdrawn and the next sheet is in place ready for the next exposure.



Auto Focus Enlargers

The Rapid Paper Holder can be used with any Auto Focus Enlarger

without changing the adjustment in any way. The plane of the paper is one inch above the base, which places it in the correct focus for automatic enlargers.

Tinted Borders and White Margins

Printed borders can be made by using a regular border tinting mask and using the stops on two edges of the holder frame as guides and then printing the border with a separate light placed near the lens of the camera.

For plain white margins of irregular shape, or for borders wider than one-fourth inch, a mask is cut of cardboard the size and shape of the picture desired and is clamped on the top of the paper holder with the two thumb screws on the back of the frame.

Contact or Projection Prints?

Many of the largest and best studios make practically all of their prints by projection, because they are able to get a quality which is impossible by contact printing. With an Elwood Enlarger and this new Paper Holder your enlargements can be made as rapidly, or even more rapidly than contact prints.

The Rapid Paper Holder is made in three sizes for:

| | |
|------------------|-------|
| 5x 7 Paper..... | 7.00 |
| 8x10 Paper..... | 7.50 |
| 11x14 Paper..... | 10.00 |

Any of the several models of Elwood Enlargers, and others, may be obtained from Hirsch & Kaye. Order your enlarger and Rapid Paper Holder. Terms, if desired.

Why the Dealer?

From The Defender Bulletin
Published by Defender Photo Supply
Company

It is indeed a very light mail that does not bring at least one letter from a photographer demanding that we sell him direct. The reasons advanced are many: the most frequent perhaps—"my dealer is always out of what I want."

Every such letter is a worry. We want every user or prospective user of Defender goods to get "what he wants when he wants it." In proportion as we approach that ideal, we prosper. Every failure costs something.

And yet we are not shaken in our conviction that distribution through the dealer is the best policy; that the dealer has a legitimate place in the economic scheme. That if he passed out of the picture, the average photographer would pay more for the material he uses and have a tougher time getting it. "Eventually,"—

Why? It costs less to serve a hundred consumers say — through one middle man than the same hundred as individuals. The principle of *wholesale* and *retail*. Few photographers buy in wholesale quantities.

Sensitizing plants do not carry great stocks ahead. There are "coating schedules," tyrants of manufacturing routine. Schedules and costs are vitally linked together. The consumer, needing a particular grade of paper, film or plates, has two chances of getting it promptly—from the dealer's stock or, failing that, through the dealer's requisition on the manufacturer. With the dealer out of the way, the two chances are reduced to one.

Then the time element. In these days of rapid transportation there are few photographers so isolated that there is not a well-stocked supply house just a few hours away. Practically all sensitizing plants are segregated in the East.

Is the photographer a manufacturer? A small plant owner who must worry about the cost of his raw material? Rather, is he not a creator who deals in things of sentiment—an artist if you will? Is not the cost of his material rather small in proportion to what he gets for it in finished form? And his big cost those intangible things he never buys; his personality, his imagination, his skill, "his infinite capacity for taking pains."

Why should he waste precious time seeking a better price direct, "shopping 'round," when a little of his time devoted to establishing friendly contract with the nearby dealer places the latter in position to give the kind of service the dealer is eager to give; that personal, individual service that will save Mr. Photographer much in time and worry from day to day.

More and more as America becomes "standardized" merchants are stressing service as the thing they have to sell. The stockhouse is not behind the procession. Read their advertisements. Service! A study of each individual's needs to find the most nearly perfect way of meeting those needs. Service more than merchandise.

As we see it, the photographer profits more from the various accommodations included in modern dealer service, than he could hope to do by being rated as a quantity consumer and buying direct. There will be much lost motion, much spending of time and effort, to off-set a possible

[Continued on Page 21]

Why purchase foreign Lenses when **VELOSTIGMATS** are available?

The Series Ia f6.3-f7.7

VELOSTIGMAT

Three fine anastigmats in one. Both of the single elements may be used alone and they like the doublet are fully corrected anastigmats.

The triple convertible feature in a lens is of infinite value in obtaining telephoto effects, better perspective, or larger images from a given point of view.

The Series II f4.5

VELOSTIGMAT

An all-round lens with high speed and exceptional anastigmatic corrections. Recommended for general studio and home portrait work as well as speed photography, enlarging and copying.

This lens in the larger sizes is equipped with a diffusing device which adds to its usefulness by reducing retouching.

The Series III f9.5

VELOSTIGMAT

A wide angle lens incorporating the finest anastigmatic corrections. It works at the ultra-rapid speed of f9.5 which makes it ideal for focusing in dimly lighted interiors.

Being a flat field lens it lends itself admirably to banquet and commercial work where sharp, uniform definition are requirements.

Send for our free catalog that gives detailed information on these and other Wollensak lenses.

WOLLENSAK OPTICAL COMPANY

HUDSON AVENUE, ROCHESTER, N.Y.

*Manufacturers of quality photographic lenses
and shutters since 1899*

Why the Dealer?

[Continued from Page 19]

saving of a very few dollars. The modern studio must reach out in many directions to obtain the average supplies for a year's operation. No manufacturer makes all. But the up-to-date dealer's establishment is a clearing house for all of it.

We believe that the dealer has a definite and important part in the distribution scheme. Believing it, we follow that policy. To the best of our ability we try, in whatever way presents itself, to put our photographer friends in touch with the dealer who will supply their needs for Defender Products. As supplementary, it is our ambition, by correspondence or through representatives, to maintain friendly contact with every consumer of Defender goods. Both our responsibility and our pleasure. Arising, may we say, from pride and confidence in the things we make.



"C"—Like in California

WHEN you place an order by telephone for mountings or other materials designated by letter, you cannot make the designation too clear. Almost every day our order department receives long distance telephone orders for paper and mountings, in which the size and grade is not understood the first time, due to the similarity in sound of C and Z, F and S, B and D, M and N and others.

A good plan to follow is the one used in the designation of signal flags on ships, whereby the flags, A, B, C, D, etc., are called Able, Bay, Cost, Dog, etc.

We suggest an adoption of the plan, something like this—Athena M—M

like in milk. Or, Z M Keswick—Z like in Zebra, M like in money. When mountings are ordered the size will help to distinguish the letters. By doing so, you will save telephone tolls and avoid misunderstanding.



A Fresh Viewpoint Is Always Helpful

EVERYONE at some time or other has looked longingly, through rose-colored glasses, at some other line of business as offering more advantages and opportunities than his own. If the change was made, however, it was soon discovered that there were just as many hazards and as much "grief" in the new business as in the former connection.

Staying too close to a job is very apt to distort the viewpoint. The everyday problems and unpleasant happenings bulk up and overshadow the really important opportunities that present themselves for advancement. If it is possible to occasionally place one's self in the position of an observer, rather than an actual participant, it is easier to consider the factors which make for progress and avoid the mental depressions that slow us up. A fresh viewpoint often means the difference between aggressiveness and stagnation.

Every line of business has its successes which proves that there is ample opportunity for all who are able to surmount the petty details of the "day-to-day grind." The photographic industry is no exception, it offers better opportunities today than ever before and anyone who is not realizing his objectives perhaps needs the stimulus of a fresh viewpoint.



LUCK is an understudy of industry.



Opaque at a Single Stroke!

When you buy opaque, look for the time and money saving qualities offered in "Asco"—

Will not crack or chip off.
Fast working—quick drying.
Rules perfectly with pen.
Fine lines can be cut in clearly
and easily—Covers smoothly
with thin film and it's

Opaque on Clear Glass With One Coat!

No. 0—2½ oz. \$0.50 No. 2—18 oz. \$2.25
No. 1—9 oz. \$1.25 No. 5—Quart \$7.50

*A trial will convince you of the many
superior qualities of
"Asco" OPAQUE*

HIRSCH & KAYE
have it

Most photographers are fortunate in the purity of the water used in their workrooms. A few others are not so fortunate, and because of local conditions, the water contains matter that must have an effect on their pictures.

If you suspect that your water supply is not what it should be, we have an interesting publication that will help you improve the condition, and if you are interested, write to us for a copy of the pamphlet, "Effect of the Water Supply on Photographic Operations."

ROSETONE GOLDTONE BLUETONE

THESE beautiful tones can be obtained on different grades of paper in three to five minutes. Do not heat solution.

Easy to use. You may obtain many other tones by mixing these toners, as Goldtone and Bluetone give beautiful Jade tones, and other combinations.

May be applied to a print with a common brush or with air brush. It is fine for tinting lantern slides or wherever a transparent color is desired.

Rosetone—Goldtone—Bluetone are three separate toners and are sold separately or as a unit of three, so you can mix them to obtain the different tones.

*Rosetone—Goldtone—Bluetone
Put up in 8-ounce bottles.*

Price \$1.00 each

NEWTONE

RESTORES FADED PHOTOS

WILL return faded photos to the original black and white regardless of how much they have faded.

Either bromide, developing out paper, or any print in which the silver image has faded due to sulphurization, or will return sepia prints to black and white.

You will be amazed at this wonderful transformation when you see the finished photograph.

Think of the possibility for more money and better work when you can renew a faded photo before making copy.

And how many people have faded photos who would pay most any price to have them restored.

*The complete unit of four bottles
will make three gallons of solution.*

Price \$3.00

P. M. C.

IN the hustling little city of Petaluma (World's Eggbasket) is a motorcycle club. The members wear blue sweater with yellow letters "P. M. C." (and other garments, of course).

If you were one of the photographers in Petaluma and made pictures of the club, what paper would you use?

P. M. C.?

✓ and ✓✓.



No Depression Here!

THE Eastman Gelatine Corporation, a newly organized Massachusetts subsidiary of the Eastman Kodak Company, has made a contract with the American Glue Company for the purchase of the gelatine plants and business of the American Glue Company.

The Eastman Kodak Company already manufactures gelatine, one of the most important raw materials of photographic film, paper, and plates, in Rochester and in Germany. Purchase of the new plants will provide a substantial additional supply.

The main gelatine plant of the American Glue Company is at Peabody, Mass., in the heart of a region of tanneries. Leather trim from tanneries is the principal raw material of gelatine. The plant of the Essex Gelatine Company, close to the American Glue Company's gelatine plant and recently acquired by that company, is included under the contract of sale.

The Eastman Gelatine Corporation will take over the plants and business almost immediately upon ratification of the sale by the American Glue Company's stockholders.

Defender Veltura

A new paper has been announced by the manufacturers of Velour Black paper, and they announce Veltura, a warm tone enlarging paper that will be supplied at the same price as corresponding grades of Velour Black.

Veltura will be supplied in the following grades:

C—Matt D.W.

ES—Smooth Buff Matt D.W.

ER—Rough Buff Matt D.W.

F—Veltex S.W.

I—White Rough Matt, Med. Wt.

J—White Plat. Luster D. W.

K—Buff Plat. Luster D.W.

KK—Buff Rough Luster D.W.

Order a dozen of your favorite surface today and become acquainted with Veltura.



Straight From the Shoulder

[Concluded from Page 11]

Average gross income—\$19,000 per year.

Average income of other professions:

Realtor \$6,000

Public Accountant . \$7,500

Dentist \$7,500

Doctor \$9,300

Attorney \$9,400

Of these, only the photographer and dentist have stock bills to meet.

They all have certain like expenses, such as rent, light, water, etc.



To determine your profit or loss, it is a good idea to engage a public accountant occasionally; a half day a month is sufficient. . . . And remember, when you cut prices, you take money from your own pocket. The rent, stock, etc., cost you the same.

Do not overlook Folder Styles

~ there is an increasing demand
for them



"THE MATINEE"

In the MATINEE we offer a folder combining today's popularity for color with a reserved, quiet richness of style.

The designs (cornerholder type) are finished in a blending of colors harmonizing completely with portraits and the soft toned Narcissus stock.

The coloring schemes and designs are strictly modern—but subdued so that the first and last impression of the folder is quiet richness.

Suitable for all classes of work—the smaller sizes especially for school pictures.

In all standard sizes.....3x4 to 7x9 $\frac{3}{8}$
Prices range from \$8.00 to \$18.00 per 100

For fifteen cents we will send samples of both the Greytone and the Neutralblend. This good looking folder should be on your sales counter this season SAMPLE OFFER F-109



TAPRELL, LOOMIS & COMPANY
(Eastman Kodak Company) CHICAGO, ILLINOIS

Jerry's



Corner

By Himself

I SUPPOSE you got the big new catalog I mailed you. Now we'll see how much you know whats in it.

Did you know I worked in such a big place? (Where I work don't show on page 2, its below the side-walk).

Something on page 84 makes me think of a pants presser. Just another reason why you need it.

When you take pictures of a hijacker put him on the spot. Page 50 and 51 shows you how.

Every photographer needs a "rod" even if he don't shoot hijackers. Nice assortment on page 65.

More gangster stuff on page 78.

Oh, m' dear, just imagine! A man wrote in and says send me a girl like on page 48 or 49. We told him we'd give him a light but he would have to find his own girl.

Good for squirrels and photographers. That's what you'll say about something on page 79.

For pouring out your home brew or what do you make? See page 61.

Page 93—something reminds me of a bulldog.

That tripod on page 17 don't mean you can buy one and lay home after that.

Page 88 when I first saw something there the printer had it—all bums.

Preachers know all about hell fire—See page 52.

I didn't raise my Ford to be an Austin. Something on page 86 made me think of that.

We don't have any back scratchers, but on page 40 and 41 you'll see something that looks pretty, don't you think?

Apartment house bath tubs. Also good for the pup. See page 58.

Ha Ha—here's one on the printer. Left off the price on something on page 92. Here it is—\$23.00 down and \$7.00 a month for six months. Easy enough?

Those cameras on page 4 and 11 were not hit by a truck. They make em that way.

Now for the big prize.

To the first 100 boys and girls who guess the correct answers, I will send a autographed order book and some pretty printed envelopes.

JERRY.

Eastman Translite Paper

*For Photographic Transparencies
in Black and White Color*

EASTMAN TRANSLITE PAPER produces prints which have an immediate appeal to advertisers and producers of window display material. They serve a double purpose because they are equally attractive as straight photographic prints or as transparencies. And they are equally suitable for day or night displays. The print may be both black and white and colored, and either or both effects may be secured in the window display.

TRANSLITE is a duo-coated paper—has a sensitive emulsion on both sides. When exposed and developed an image appears on each side, one printed on the surface that has been in contact with the negative and one printed through the paper stock on the back.

When viewed by front illumination one sees an excellent black and white photograph. But when the TRANSLITE print is placed in an illuminator one sees its wonderful depth and luminosity. It becomes almost stereoscopic. This depth and richness are only made possible by the double image because a single image does not have the strength necessary for a transparency.

Then color adds another distinct advantage to the display print on TRANSLITE PAPER. The color may be placed on either front or back, but when the back of the print is colored, and a flasher attachment is used on the light in the illuminator, the print is alternately black and white and colored.

The colors are beautifully soft but brilliant and the desired effect is secured by transmitted light. Transparent oil colors are most suitable as there is never any danger of obscuring image detail. The transmitted light always shows full detail through the color.

As a means of attracting attention to displays nothing exerts a stronger pull than the combination of light and color. TRANSLITE PAPER is the simplest and most economical means of producing such displays. And with a combination negative, the advertising text may be made a part of the print, making the advertisement completely photographic.

TRANSLITE opens a new field for the photographer—gives him the means of developing new business in every branch of exhibition display in which it is desirable to attract attention to photographs of an educational or advertising nature. And so far as producing the prints is concerned, no difficulties will be encountered. TRANSLITE is as simple to process as any developing paper.

As TRANSLITE PAPER is printed by contact and one image must print through the paper stock the sensitive emulsion on the back of the paper is necessarily much faster than that on the front. The two surfaces are readily distinguished, the front being semi-matte and the back matte. And the emulsions are so nicely balanced that any exposure which will give a good image on the slower emulsion will print an equally strong image through the paper on the fast emulsion.

The speed and contrast of TRANSLITE PAPER are similar to No. 2 contact papers. The minimum exposure time for best results should be ten seconds, and because of the speed of the one emulsion the paper should be handled by an OA SAFELIGHT.

EASTMAN TRANSLITE PAPER is supplied in standard sizes at the same prices as double weight Vitava Rapid Black. It is not furnished in 500 sheet packages or in rolls.

Send your orders to
HIRSCH & KAYE

Things Are Cheaper— Oh-Yeah?

SOMETHING is always taking place to take the joy out of life. Just when we read of the general drop in the prices of commodities, and greater purchasing power of the dollar, along comes the new tariff, which gives the duty on numerous photographers' articles a boost.

And now the Interstate Commerce Commission has decided to add 52 million dollars a year to the much needed revenue of the railroads and all class rates will be advanced on November 1. Class rates apply to articles that have a relatively high unit value, as contrasted with commodity rates given to heavy but inexpensive shipments such as iron ore, grain and coal. By this time you have probably guessed that photographic supplies are subject to class rates. Not only to class rates, but often double or three times first class, (cameras, lenses, flash powder, scales, lighting equipment, etc.)

At this writing, the actual amount of increase is not known and it is difficult to estimate what the increase will mean to photography. But whatever it is, you will agree with us that it is enough.



Don't Mutilate the Catalog.

Now that the 13th edition catalog is in general use, we request that you do not cut the catalog pages to attach a clipping to your order for our information. You may want to refer to the article again later.

Just mention the article and the page and we will understand.



Putz Pomade

PUTZ POMADE is a smooth working friction reducer. As a local reducer this preparation is without a peer. It is applied with a soft cloth or tuft of cotton. Since the action is purely mechanical it is entirely at the command of the retoucher at all times.

The use of PUTZ POMADE permits the operator to reduce any portion of the negative to just the exact degree desired. The preparation is so fine that it may be applied to the most delicate portion of the negative, and it will never scratch. It reduces more evenly because of its smooth consistency; moreover, it is indispensable for bringing up hair, draperies, and the light portions of the picture.

PUTZ POMADE is supplied in convenient tins. It never becomes-caked, lasts longer than other similar preparations, and does not leave the negative greasy. Photographers and others will be glad to know that this very popular reducing paste is now available in our stock. Mr. Beattie recommended the use of PUTZ POMADE, during his school of lighting.

We offer the preparation in convenient three ounce tins for 25 cents each.

Announcing . . .

INDIATONE

Porcelain Stipple

To the Indiatone family is now added the beautiful Porcelain Stipple surface in choice of white and buff stocks—another revelation of what a printing medium can be.

Indiatone is now available in the following:

Smooth White

Smooth Buff

Fabric Rough White

Fabric Rough Buff

Cyltex White

Cyltex Buff

Porcelain Stipple White

Porcelain Stipple Buff

Those who attended the national at Milwaukee will recall the Indiatone display as the outstanding exhibit of the convention. The rich warm beauty of an Indiatone print never fails to impress.

The further advantage which Indiatone possesses as a double-purpose paper, adapted to both contact printing and projection, has already brought widespread adoption. And this ability to match with absolute certainty in an enlargement the quality and tone of the contact print is, obviously, no mean advantage. It removes completely that annoying chance that the customer may not like the projection because its effect—on another paper having another emulsion—is somehow different. The knowledge that with Indiatone you can duplicate easily in any size puts a new conviction into what you say.

Indiatone means rich warmth without any special manipulation. With the use of Flemish-gold toner, a simple cold bath solution—easy to mix and economical—a variety of special tones of rare appeal is also obtainable at will.

A Universal Paper by

AGFA ANSCO OF BINGHAMTON, N. Y.

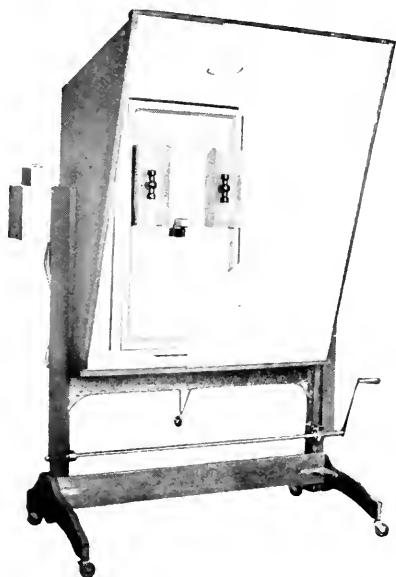
Bargains for the Photographer

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|--|---------------------------|--------|
| No. 123 Photo Mailers $4\frac{1}{2} \times 7$ | Special price per hundred | \$1.00 |
| No. 234 " " $5\frac{1}{2} \times 11\frac{1}{4}$ | " " " " | 2.00 |
| No. 240 " " $6\frac{1}{2} \times 13\frac{1}{4}$ | " " " " | 2.50 |
| No. 246 " " $7\frac{1}{2} \times 15\frac{1}{4}$ | " " " " | 3.30 |
| No. 162 " " $13\frac{1}{4} \times 17\frac{1}{2}$ | " " " " | 5.20 |
| No. 160 " " 12×18 | " " " " | 5.00 |
| No. 157 " " $12\frac{1}{4} \times 16\frac{1}{4}$ | " " " " | 4.80 |
| No. 154 " " $12\frac{1}{2} \times 14\frac{1}{2}$ | " " " " | 4.50 |

CARBON TISSUE

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|------------------------------|----------------------------|
| 2 Bands No. 95 Chocolate Red | 2 Bands No. 145 Grey Green |
| 10 " No. 103 Warm Black | 1 " No. 149 Dark Red |
| 39 " No. 105 Sepia | 10 " No. 150 Ruby Brown |
| 4 " No. 111 Cool Sepia | 1 " No. 169 Van Dyke Brown |
| 6 " No. 113 Portrait Brown | 2 " No. 168 Ink Pot |
| 1 " No. 139 Rose Pink | 8 " No. 90 Single Transfer |
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Offered at 33-1/3% from standard list. (12 rolls, 40%. May be assorted).



HERE IS ANOTHER VICTOR CABINET

Remodeled for Mazda Lamp use. Wired for 4-1000 watt and 2-500 watt clear Mazda lamps which are supplied with the cabinet. An excellent light.

Bargain Price..... \$45.00

5x7 CENTURY PORTRAIT CAMERA

On Century Studio Stand, fitted with $3\frac{1}{2}$ inch Silent Shutter. Modern back for 5x7 double holders.

Bargain Price..... \$35.00

HALLDORSON STUDIO CABINET

With 4 1500-watt Photo Blue Mazda lamps. An excellent lighting unit for individual figures or groups. Each lamp on its own switch.

Bargain Price..... \$55.00

See page 45. H. & K. Catalog, for illustration.

(Terms, if wanted)

POCKET PHOTO MIRROR MACHINE

Complete with a liberal supply of mirrors, backs, celluloid and easel handles. An excellent novelty. Very easily operated. Write for circular and a sample mirror.

Bargain price (very reasonable) on application.

JUST RECEIVED

JUST as we were about to close this page, we received the following:

11x14 F & S Printer
Pako Jr. Printer
Duplex Jr. Twin Arc Lamp
8x10 R. B. Enlarging Camera
8x10 View Camera
Ansco Folding Stand
Spotlight
Scales
Tray Syphon

Allowance will be determined by the time you receive your copy of this edition. If interested, write for prices.

Velour Black

for PRINTS BY PROJECTION

THE IDEAL combination of speed and scale to give softness and balance—real contact quality—to prints made by projection. Thus Velour Black gives emphasis to the best work in portrait or pictorial photography.

A choice of seventeen surfaces in paper stock.

Two recent additions:

Velour Black Canvas
(Fabric)

Ivora: White translucent film base—Velour Black emulsion. For miniatures and deluxe portraits.

SURFACES

**Glossy*

**Semi-Mat*

Mat

***Veltex*

Platinum Mat

Buff Platinum Mat

Platinum Luster

Buff Platinum Luster

Rough

Buff Rough

Silk

Buff Silk

Maroquin

Buff Maroquin

White Rough-Medium

Weight

MonOkroM

(Rough Luster)

Coral-Pearl-Jade-Turquoise

MonOkroM

(Silk)

Coral-Jade

Canvas

(fabric)

Ivora

(film base)

**Single or Double Weight*

***Single Weight only*

DEFENDER PHOTO SUPPLY COMPANY, INC.

Rochester, N. Y.



Vitava Opal

A New Warm Toned Paper for Enlarging

Vitava Opal is new and is designed to enable the photographer, who uses a warm toned paper for contact printing, to secure the same color and quality in his enlargements. It has the speed necessary for enlarging and the warmth of tone and gradation scale characteristic of contact printing papers. It will also produce rich sepia tones.

Opal is supplied in six grades—the popular B and C, so well known to Vitava users, and a fine grained stipple; G lustre and H matte in natural white stock and P lustre and Q matte in old ivory stock. All are double weight papers priced the same as double weight Vitava Rapid Black. Order now from your dealer.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



Displays that Attract Attention

The attention-getting value of displays on Translite Paper has an immediate appeal to the man who knows the value of advertising. But you must exploit the Translite idea—must show and sell your commercial customers Translite Prints.

Translite is a white, translucent paper, coated on both sides, and at one printing a double image is produced. Color the back of the print, illuminate it and you have a wonderfully bold, rich transparency, full of detail—and in color.

Thousands of these prints are now being used in window display advertising. You can add thousands more if you will make the most of this opportunity for new business. Order from your dealer today.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

AUG 29 1930

THE FOCUS

Published Monthly in the Interests of
Professional Photography

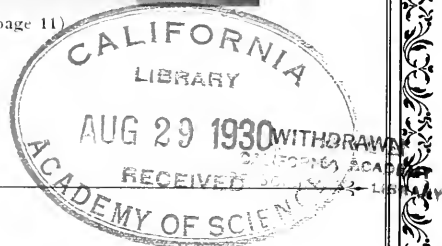
Volume VI

AUGUST, 1930

No. 8



PHOTO MURALS (See page 11)



PUBLISHED BY HIRSCH & KAYE
239 Grant Avenue, San Francisco



Portrait by
Hillyer C. Warlick, Macon, Ga.

One Little Moment

That's all, and in that one little moment you must get everything that goes to make the picture—pose, lighting, modeling, expression. You must do it without fussing, and you must not fail.

At this moment when the result hangs in the balance, there is distinct assistance in

the extra speed, extra latitude, and beautiful emulsion quality of—



**PORTRAIT
FILM**

AGFA ANSCO OF BINGHAMTON, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional

Photography by HIRSCH & KAYE

239 Grant Avenue, San Francisco

VOL. VI

AUGUST, 1930

No. 8

IN THE PROFESSION



"Closed his studio to fight"

THE general outbreak of the World War took place in August, and in this issue it is fitting that we should tell you of a San Francisco photographer who closed his studio to fight his native country.

Albert Bene was born in France and inherits the Frenchman's love of music, works of sculpture, and especially pictures. As a boy he went further, and at every opportunity, used his camera. As an art student, he studied photography with a cousin.

He came to America in 1902 after several years before the mast on a sailing vessel. Of the numerous places he had visited, he liked San Francisco best and decided to settle here. In 1910 he opened his first (and present) studio at 2128 Fillmore Street.

Then came the war and while some of us regarded it as a strictly European affair, to him it was a very personal matter. France needed him and he went. For four years, he served as an artillerist and 1918 found him with six medals and decorations.

Now he is back to his studio, his friends and his art. He enjoys his radio, and is especially fond of a handsome police dog, "Mickie." He is president of Section 404 (American section) of Medaille Militaire Society,

in which capacity he has raised large sums of money for post war charities.

But the war is over and after all, next to his art, we believe he would best enjoy growing flowers.



"Do not be afraid of impairing your health or giving a few extra hours to the company that pays your salary. Do not be reluctant about putting on overalls. Bare hands grip success better than kid gloves. Be thorough in all things no matter how small or distasteful.

"The man who counts his hours and kicks about his salary is a self-elected failure. A man will succeed in anything for which he has real enthusiasm, in which he is genuinely interested, provided that he will take more thought about his job than the men working with him. The fellow who sits still and does what he is told will never be told to do big things.

"Captains of industry are not hunting money, they are seeking brains—specialized brains—and faithful, loyal service. Brains are needed to carry out the plans of those who furnish the capital.

"To my mind the best investment a young man starting out in business could possibly make is to give all his time, all his energies to work, just plain, hard work."—C. M. SCHWAB, Chairman Bethlehem Steel Corporation, New York.

"Fully Equal to Imported

Metol at its Best"

and at

Domestic Prices

One of the
"Physically and
Chemically
Perfected Photo
Chemicals"
by
MALLINCKRODT



IN this way is Pictol described by one of the government bureaus and by many of the leading studios of the country.

**Note these comments:*

"We made a comparison of Pictol and the developer we were using and found that both negatives and prints developed showed finer gradation in the lights and shadows."

"Made seven 8 x 10 enlargements in a tray of 20 ozs. of solution. I did not use it for two days and then I developed twenty-four 8 x 10 enlargements in the same solution."

"With the same formula, the same negative and the same paper, and

the same light, we found that Pictol required much shorter exposure. Its energy was surprising."

"I am very well pleased with the tones and details given with Pictol. Furthermore, the sores I have had on my hands from Metol poisoning are about healed up due to the use of your product."

*Original letters from which these comments were taken are in our files subject to inspection.

*If you are not familiar with
the working qualities of PICTOL, we will gladly send you
a one ounce bottle for ten cents*

ADDRESS THE HOME OFFICE:

Mallinckrodt Chemical Works

2ND & MALLINCKRODT STREETS, ST. LOUIS, MISSOURI

Makers of the finest in Photographic Chemicals since 1867

Announcing ~

VITAVA OPAL

*An enlarging paper which produces warm tones
by direct development*

VITAVA Papers giving a warm black tone by direct development have become the standard printing medium for high quality contact printing. But these warm toned papers have not been used to any extent for enlarging because of their slow speed.

Vitava Opal is now introduced to overcome this difficulty. It is a paper having the speed necessary for enlarging and the warmth of tone and gradation scale characteristic of contact printing papers. Vitava Opal, therefore, may be truly said to reproduce not only the quality of the contact print but its tone as well. Its speed is that of Vitava Rapid Black and the regular D-64 developer is recommended.

Vitava Opal is made in standard B and C grades to parallel these popular contact paper surfaces. It is also made in a new and very attractive stipple-grain surface which helps to break up the grain of retouching but is smooth enough for prints of small size. The six grades are designated as follows:

B—semi-matte, cream white, double weight.

C—Matte, cream white double weight.

G—Fine grained lustre, natural white, double weight.

H—Fine grained matte, natural white, double weight.

P—Fine grained lustre, old ivory, double weight.

Q—Fine grained matte, old ivory, double weight.

The new stipple-grain surface is especially attractive and prints on this surface shown at the Milwaukee Convention were much admired. Opal has such excellent quality that, with the printing light reduced to allow for its extra speed, it is quite practical to use it for contact printing as well as for enlarging. And with the Athenon Developer recommended, all of the six grades of Vitava Opal will produce, by direct development, tones considerably warmer than the warm tone produced by the D-64 or similar developers.

The price of Vitava Opal is the same as for Rapid Black, double weight. Place an order with us at once and show your customers a new print quality in your enlargements—real contact quality.

Order from HIRSCH & KAYE

For Perfect Pictures

Gevaert

(Call it  Gay-vert)

The Three High Class

GEVAERT PORTRAIT PAPERS

GEVAERT WARM TONE PORTRAIT PAPER

The portrait contact of the hour.

A revelation of luxurious tones and delicate gradations.

GEVAERT PORTRAIT PROJECTION PAPER

A chlorobrom emulsion carefully balanced to produce portraits of contact quality.

GEVAERT PORTRAIT BROMIDE PAPER

A fast enlarging paper for use where speed and quality are of equal importance.

The Gevaert Portrait Papers are supplied in a variety of beautiful surfaces. Identical surfaces may be obtained in any of the three high class Gevaert Portrait Papers. Gevaert paper stock is known for its finest quality.

Descriptive Catalog on Request

The Gevaert Company of America, Inc.

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413-421 N. State St.
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345-349 Adelaide St., W.
Toronto, Can.

*Manufacturers of Photographic Products
for more than a third of a century*

All Gevaert Products for Sale by **HIRSCH & KAYE,**
San Francisco

Things You Should Know

ABOUT COLORS (Continued from July)

RED is symbolic of intensity, passion and excitement. It also represents patriotism and charity. Orange is symbolic of knowledge, civilization, enlightenment. . . . It is more satisfactory than red for use with black. Yellow is expressive of richness, elegance, light; it must be used sparingly. Green is the color of coolness and also of fruitfulness and abundance. It is very restful and easy on the eyes. Blue symbolizes loyalty, honor, peace, permanence. It is also a restful color. Violet is the color of royalty and dignity as well as of somberness and depression.

From personal experiment and research, if you can dignify the trial and error method with such a term, I should like to suggest the following points:

Orange, and orange tints, viz., orange diluted with white, when used judiciously, have more SELLING POWER than the so-called cool colors. The reason is obvious, though I had to prove it by experiment for my own satisfaction: It is related enough to red, to make it stimulate to action. I could, if necessary, cite several well authenticated instances that, to me, prove this statement.

Red, if used too freely, is likely to antagonize a buyer rather than cause favorable action. That, too, is easy to



see through. Red stimulates him to action before he has had a chance to get acquainted with the article offered for sale, and he acts *adversely!* In other words too much red is irritating. By "too much" I should say that anything more than one-eighth of the total color

on a given piece in red would have the irritating effect. Only when one of the legitimate results of red is needed should it be used. To sum it up, most of us use too much red.

Any large portion of blue should be a tint rather than a shade; viz., mixed with white rather than black. That sounds revolutionary but will bear study. Blue is a very useful color, in business, and could be used a great deal more effectively than most of us do use it, if we but stopped to study its variants and their effects. *Too* light a blue is effeminate, and should only be used when a light, fantastic, or decidedly "feminine" touch is wanted.

Yellow, while cheerful and stimulating, cannot stand alone, any more than red. It should be used sparingly, and never in too close combination with orange or red, though there are times when the two, with black, save an otherwise insipid piece of printing.

[Continued on page 9]

The **RODA** Printer



Price with drawers, \$190



Price \$175

THE cabinet frame is of metal, with or without drawers, and folding side shelves.

The new one piece platen is quick-acting and designed to withstand abuse, and insures a perfect contact. Locking the platen lights the printing lamps automatically and after the predetermined time, the lights are automatically turned off.

Six individually controlled lamps enable you to get just the light distribution you desire.

Lastly and most important is the patented RODA Automatic Timer, which regulates the exposure. By a setting of the dial, any exposure from 1 to 60 seconds can be assured, automatically and positively; thus making all prints of a run alike and removing the human element of error.

An improved device to make even difficult printing easy and profitable.

1st. By speeding up this important part of your work.

2nd. By new light adjustments to get the best results from uneven negatives.

3rd. By a positive duplication of prints; as exposures being automatically timed to the second.

With the RODA any inexperienced person can run through 1 to 1000 prints and you may be certain they will *all* be right. Or on large production one man can run 2 or 3 machines, always with the same accuracy of timing.

The RODA easily pays for itself in a very little while through more rapid production of prints with better results.

Order your RODA Printer from

HIRSCH & KAYE

Terms if desired, of course

ABOUT COLORS

[Continued from page 7]

GOOD TWO-COLOR COMBINATIONS

(Common pairs of complementary colors have been omitted)

Brownish yellow and deep warm green.

Violet and pale yellowish pink.

Deep blue and yellowish green.

Grayish blue and pale golden buff.

Plum purple and orange yellow.

Plum violet and sage green.

Dull orange and slate green.

Dull indigo and dull orange.

Claret and buff.

Chocolate and pea green.

Maroon and warm green.

Black and bronze yellowish green.

Deep red and medium gray.

Coral red and turquoise.

Deep crimson and yellowish green.

Golden brown and olive green.

Pale orange and pale turquoise.

GOOD THREE-COLOR COMBINATIONS

Indigo, orange red and greenish-yellow.

Leaf green, orange and pale pink.

Coral red, ultramarine blue and orange amber.

Venetian red, chamois and sea green.

Lavender, orange and yellowish green.

Purple, yellow and grayish green.

Scarlet, olive green and violet blue.

Violet, orange yellow and green.

Grayish blue, amber and greenish gold.

Purple, pale orange and greenish blue.

Crimson, leather color and blue.

Crimson, stone color and greenish yellow.

Orange red, bluish green and yellowish green.

Orange, grayish blue and cream.

Olive green, blue and amber.

Blue, Turquoise and orange yellow.

Red, gold and blue.

Blue, red, violet.

GOOD FOUR-COLOR COMBINATIONS

Blue, red, violet and gold.

Red, chamois, grayish green and bluish green.

Crimson, grayish green, grayish pink and straw.

Maroon, olive green, pale amber and sea green.

Blue, gold, bluish green and dark amber.

Violet, amber, ultramarine blue and deep olive green.

Dark gray, red, sea green and greenish yellow.

Indigo, citron yellow, grayish blue and warm olive.

Pea green, slate blue, Venetian red and pale grayish orange.

Lemon gold, turquoise, Venetian red and bluish green.

Orange, blue turquoise and warm white.

Ultramarine blue, jasper, dull gold and bluish green.—From "The Practice of Printing."

The concluding article on Color will appear in the September issue. Keep these copies for reference. You may wish to improve your dressing rooms, sales rooms, or your window display.



SUGGEST to customers that they revise the old saw, and make it read, "Make pictures while the sun shines." And besides it's a lot more fun than making hay.

No. 20 Fotolite

A large lighting unit for Professional Studios. Designed for the long life, low cost, P.S. type of bulb, 1,000 or 1,500 watt.

Stand holds reflector in any position up to 9 feet high, complete, without bulb.

\$35

1000-watt bulb..... \$6.75

1500-watt bulb..... 7.25
(In photo blue)

HIRSCH & KAYE



Universal Opaque

A bright red opaque that will not crack, nor become sticky. It will spread evenly and a single application of the brush will cover—can also be applied with a pen. Each lot is tested for these qualities before shipped to us.

| | |
|------------------|--------|
| 1 oz. jars | \$.25 |
| 4 oz. cans | .60 |
| 8 oz. cans | 1.00 |

Order today and be convinced

HIRSCH & KAYE



When RETOUCHING use

A. W. Faber's ~
The finest pencil made

17 degrees of hardness
6 degrees for positive
1 degree sepia

Write your needs or tell our salesmen



Lawrence Display Stands ~

A SET of two easel stands bearing the studio slogan of the National Association, "Photographs Live Forever." These stands are well finished in black and silver and measure 2 inches high by 6 inches wide. They will support mounted photographs up to about 11x14 inches.

Price, per set of two, \$1.50

HIRSCH & KAYE

Mural Decoration by Photography

INCREASING to an almost unlimited extent the possibilities for unusual wall decoration, a new medium—photographic murals—has made its appearance as a result of recent experiments by the Eastman Kodak Company. A photographic mural is, as its name implies, wall paper made photographically. It is specially treated paper upon which a scene that has been photographed from a book or magazine illustration, an original painting, map, etc., is printed by the projection method. The result is an artistic print which was exposed and developed in the same manner as any photographic enlargement.

Think for a moment what this new method of decorating with enlarged photograph means! So wide is the choice of subjects that it is inconceivable to imagine a problem of wall ornamentation that cannot be solved by this process. Among the sources for pictures that can be utilized are photographs, drawings, paintings and pictures from books and magazines. Endless are the novel effects possible by photographic murals. For instance, a commonplace bit of woodland recorded through soft focus lense can become a subject of rare beauty for the walls of dining room or hall. Or the wall decoration may record the owner's hobby with pictures of hunting scenes, ships, golf or gardens. An instance of giving a personal touch to a room by this method can be seen in a country house in upper New York State where the dining room walls are decorated with enlarged photographs of members and scenes of the Genesee Valley Hunt Club. These pictures are combined to depict a meet and are

joined to make one continuous hunting scene around the room.

In another interior, the living room of an English family residing in America, photographic murals depicting scenes of their ancestral home in England fittingly ornament the walls in panel effect. Another instance shows a wash drawing of conventional design photographed for the background of a boudoir, thus giving originality to the scheme without expensive treatment of the whole wall by the artist.

These are only a few examples of the effects possible through this new medium. It offers the heretofore unheard-of possibility of selecting a rare print, etching or map and having its subtle beauty photographed in diffused and enlarged proportions and made into wall paper that gives marked individuality wherever it is used. Because of the range of subjects this treatment is adaptable to all types of rooms—business offices, restaurants and shops, as well as the private residences.

The beauty of photographic murals can be enhanced by projecting the negative through bolting cloth. The resulting print reveals a cloth or tapestry effect in white tones which in addition to breaking up the grain of the negative gives a soft, pastel appearance. In cases where a half-tone or other engraving has been copied for projection, the engraver's screen is artistically apparent, giving the finished print somewhat the look of hand-blocked wall paper.

[If interested in this process, write for a copy of *Photographic Murals*. We will obtain it for you if you wish.]

Professional Service

DUNCAN G. BLAKISTON

PORTRAIT PAINTER

Photographic Prints Executed
in Oil, Water Color, Black and
White, Sepia, etc. Also Ivory
Miniatures.

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Save Time, Worry and Money
by having your Quantity
Printing done by a firm that
specializes in Quantity Produc-
tion. All sizes up to 11x14.
Minimum 100 from Negative.
Quick Service. Work Guar-
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PHOTOGRAPHIC PRINTS

Opal or Ivorette Miniatures—
artistically done in real oils or
tints—from one to quantities.

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Choose from our staff of com-
petent retouchers the ones you
like best to do your retouching.

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Best Quality and Service.
Retouching, Lantern Slide
and Photo Coloring, Opal
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25 Years Ago

ONCE in a while an editor is permitted liberties with his articles, and if the deviation is of sufficient interest to the readers, variety is permissible. This month, the editor of *THE FOCUS* turns back to pages of time to recall conditions as they existed 25 years ago.

On August 5, 1905, a very small boy, just arrived in San Francisco from Brooklyn, N. Y., applied for work at the Sunset Bazaar, 42 Third Street, and was accepted. Some readers will recall the place. The hours of employment were the usual ones of that time, 7:30 A.M. to 6 P.M. or later. On Saturdays, it was 11 P.M. before we called it a day. During December, there were at least two weeks of these long days.

Compare conditions then, with conditions of today, the hours, and standard of values. Salary, \$3.00 per week, and if I didn't like the job I could quit. Kegs of hypo and cases of 5x7 Stanley plates were delivered without question or argument via boy and hand truck. To do so today requires tact and diplomacy that would land a disarmament treaty.

It was a poor errand boy who couldn't "knock down" enough carfare in those days to pay for his lunch. Most of the cars were of the cable variety, not pay as you enter, and whenever the conductor collected fares, we just jumped off and climbed on the other end.

And what lunches we had! I recall the little home cooking place at Third and Mission where we could get a steak or chops, mashed potatoes, a vegetable, and dessert and drink for 15 cents. And how how good they tasted! For five cents I could buy enough

chews to exercise my jaws all day long.

Tintypes were still popular those days. I remember the tintype gallery at the Chutes, then located at Tenth Avenue and Fulton Street. To make delivery of a case of tintype plates, we would put them on a yellow (McAllister Street) cable car at Third and Market, phone the number of the car to the customer, and an hour or so later, the car would arrive at the Chutes and the plates would be removed. That delivery still stands out in my mind as simple efficiency.

Speaking of tintypes reminds me of some of the items that were considered essential to studio equipment at that time.

Head rests, kerosene lamps, Dixie Vignettes, oval brass forms, photographers' tents, Klay holders, burnishers, Florentine and paper mache chairs. Aristo Platino, Aristo Jr., and Aristo Proof papers. Tissue enclosures and many other items could be added to this list. How many of these do you recall and how many have you actually used?

I recall that during the rainy season, whenever the sun did shine, we had numerous rush orders for proof paper, as proofs could only be made during actual sunshine.

Prevailing price for pictures was \$2.50 a dozen for cabinets, Aristo prints, solid mounted on black enameled or maroon gilt edge mounts, averaging 6x9 inches. Paris Panels were the next size ($5\frac{1}{2} \times 7\frac{3}{4}$), although a size smaller than cabinet known as C.D.V. was fairly popular. Life size head and shoulders of dad, with his whiskers in all their glory, adorned the parlor, with a companion picture of mother.

[Concluded on page 25]

Books You Should Have

ILLUSTRATIVE PHOTOGRAPHY IN ADVERTISING

By Leonard A. Williams, A. R. P. S., Director Visual and Industrial Education, State Teachers College, St. Cloud, Minnesota. First in a new and rapidly expanding field. No phase of photography has ever so completely captured the imagination of all photographers as has illustrative work. First because it offers opportunity for profits that are greater than ever before; second, because it offers a new market for photographs with infinite possibilities of expansion, and third because it offers opportunity for doing especially interesting and creative work. To enter this field the photographer must learn certain fundamental principles which govern the presentation of thoughts and things in pictures, so that the picture may be as forceful and arresting as possible. These principles, as well as the mechanical means by which they are consummated are thoroughly covered in the text.

Hitherto there has been no literature in book form on this subject. *ILLUSTRATIVE PHOTOGRAPHY IN ADVERTISING* presents a complete course in its field and consequently will meet the urgent demand that is the result of the widespread interest in this work.

Cloth bound, \$3.00.

A TREATISE ON THE AIRBRUSH

By Frazier and Stine. The most complete book ever written on the use of the airbrush. A complete course of lessons, including coloring with the airbrush. The only complete book in print on this subject.

\$2.60 postpaid.

THE ART OF RETOUCHING PHOTOGRAPHIC NEGATIVES

By Johnson. A compilation of the best previous works on this subject, including practical directions how to color and finish photographic enlargements, etc. The most complete book on retouching in print.

\$2.60 postpaid.

COMMERCIAL ART

By Wallace. A complete course in commercial art, including drawing, design, lettering and poster coloring. Handsomely illustrated and the most recent book on the subject.

\$3.10 postpaid.

LIGHT AND SHADE AND THEIR APPLICATION

By M. Luckiesh, D.Sc. 260 pages of illustrations and explanation on light, its effect and control. A knowledge of its contents is essential to good lighting of individual figures as well as groups. The book also covers architectural subjects, interior and exterior. A worthy addition to your library.

Price \$3.00.

Backgrounds of New Design



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For
Groups or
Individuals

8x10, \$20.00

Other sizes, 25c per square foot

Floorcloth, extra, 15c per square foot



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For
Communion,
Confirmation
and
Wedding
Pictures

8x10, \$48.00

Other sizes, 60c per square foot

Floorcloth, extra, 15c per square foot

Painted to order at Background Studio



Our Salesmen Tell Us

BOBBY FREDERICK arrived in the Frederick household on May 21. With three other children in the Frederick family, the little man should not be lonesome. We almost forgot to mention that his daddy is a member of the firm of Frederick & Burkett, commercial photographers in Sacramento.

W. C. MATTHEWS has moved to his new and greatly enlarged studio in Agricultural Hall, University of California at Berkeley. Mr. Matthews is engaged in a most interesting and valuable branch of scientific photography.

HANS ROEMER, the Roemer Studio, Bakersfield, acted as host to the writer on a recent sunset sky tour over Bakersfield and vicinity. Although it was Mr. Roemer's first flight, he remained as undisturbed on spiral turns and sharp banks as a cool cucumber.

PAUL HANSON of the Camera Shop, Palo Alto, was called on during the month past to photograph Mr. Ramon Navarro, the great lover of screenland.

Ramon was a week-end guest at one of the estates in the foothills of Palo Alto.

Mr. Hanson reports that the star

proved to be an excellent subject, giving evidence of some previous experience before the camera.

Speaking of the Cinema, reminds us of a visit that our retail store experienced some days ago, when JOHN BARRYMORE dropped in to purchase some autochrome plates for a trip in the Northland.

The numerous friends of HARRY LOVICK will regret to learn of his death on August 7, from heart trouble. For many years, he traveled for the Eastman Kodak Co. as a specialist in photo finishing. His genial nature, his practical knowledge of his business and his desire to be of service won innumerable friends for his company and himself.

BEN SUEN, one of the best known photographers in San Francisco's Chinatown, has moved to larger quarters at 188 Clay Street. In his new location he will have a more modern studio with better facilities to handle his steadily growing business.

WHEN you are not sure that an action is right, you may be sure that it is wrong.

MRS. LEONA MOORE has purchased the Shinkle studio at Colusa. Mrs. Moore at one time was owner of a prosperous studio in Placerville.



DONALD S. Main of the Main Studio, Visalia, had more than his share of hard luck recently. His wife has been ill for some time and went to visit her home in Montana to recuperate, and while she was away, he fell down a flight of stairs and spent several days in a hospital. Even after his return to the studio, he could do very little for several days. Here's hoping the jinx or hoodoo has been broken and the parts lost.



BEATTIE'S LIGHTING AND NEGATIVE MAKING COURSES

CORRESPONDENCE COURSE—This course will embrace the work given in the regular studio or personal program, and will include 8x10 prints, with *directions* and *diagrams* for making the lightings. Twelve perfect 8x10 negatives have been selected for this course, and the prints, on best grade portrait paper, will be mailed—two prints at a time—at intervals of two weeks, for three months. Prints or proofs on matte paper, to be sent in every two weeks to Mr. Beattie who will make criticisms and suggestions for correspondents' further instruction. The first lesson, consisting of two prints, directions and diagrams, includes general instruction for making well rounded lightings—avoiding abrupt and disagreeable shadows—size of light source or area in relation to distance from subject. Photographic quality of daylight and of artificial. Light mixtures and what to avoid. Light quality in relation to negative quality. Perfect gradation in the lighting and in the negative. Panchromatic material—what is gained and lost in portraiture. Judging density in the dark room—of all materials. The lens—sharp and diffused focus. Composition.

Price of the Course
\$15.00

Send your enrollment to
HIRSCH & KAYE

Credit Where Credit Is Due

THE interesting picture that appeared on the front page of the July issue was made and furnished by HENRY SACKRIDER, Marysville. The printer found it necessary to shorten the column in which the article appeared and the lines containing this mention were dropped.

We want Mr. Sackrider to know we appreciate his contribution to THE FOCUS.



Gilroy Photographer Shoots Deer-Killing Lioness

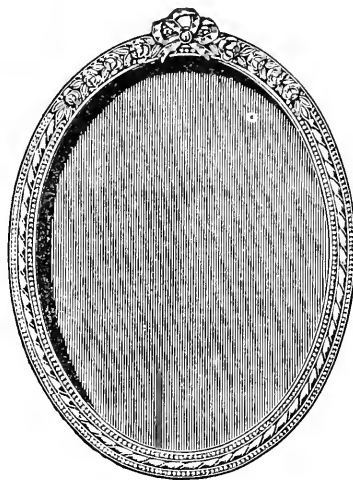
AFTER developing snapshots all week, C. J. GIESMAN, San Francisco photo finisher took a snapshot with a 30-30 rifle at Gilroy, on August 3. His score was one 150-pound, deer-killing lioness, one of the biggest seen in the state for some time. There is a state bounty of \$30.00 and a county bounty of a similar amount on the heads of mountain lions and lionesses. Mountain lions are individually credited with killing 200 deer each season, in addition to stray cattle and sheep.

The State of California for a long time has had a paid lion killer, who does nothing else but seek to exterminate the furry slayers. Farmers in the vicinity of Gilroy have lost considerable stock, and, following clues which they furnished, Giesman came upon his quarry in a tree.

Mr. Giesman, who is owner of the Mission Photo Finishing Co., 6 Ramona Street, spends his summers hunting. This is his first mountain lion. The animal had a tail nearly four feet in length.



Recipe for having friends: B one!



Metal Frames

HERE is a frame you have not seen before. Made for $3\frac{1}{4} \times 4\frac{1}{4}$ ovals. The material used is heavy bronze (not plated) and the padded back is supplied with an easel. The glass is convex.

This is a very attractive style that will sell readily.

STYLE ILLIAD

\$2.00

(Less your usual discount)



Order your holiday supply now, from

HIRSCH & KAYE

Architectural Pictures

IF you have occasion to make pictures of architectural subjects, make them on Velour Black (or Iris) Maroquin. This paper is furnished in white or buff stock.

The surface resembles a high grade of leather with a very fine tooth, and a slight shine. Imagine how well this paper can be used for such scenes as the high school, new residences, the new theatre, and especially, buildings of Spanish type.

Maroquin is supplied in Velour Black for projection and Iris for contact prints, buff or white stock. Order a dozen, make some prints, and you'll be surprised—and pleased.



To Make Fingers Look Slender—

THERE are a few simple rules. The hands should be placed to look long and slender. This effect is most readily obtained by having the edge of the hand toward the camera. Do not show any more of the knuckles than necessary. Do not bend the first finger at the knuckle joint, as the finger then makes a short line and looks small or stubby. Extend the straight line of this finger up to where it joins the thumb, then the line is long and the finger looks slender. One or more of the other fingers may be turned under and hidden, the effect of this being to make the hand look smaller. A little practice will enable the photographer to pose the hands with good effect.



CHECK back over your order files or negative files of three to five or six years ago. List the persons shown there for whom you have not taken a photograph for several years. Make a

check-up to see what their address is now. Use the city directory, and telephone directory. Then get out a special letter to each of these persons, mentioning the fact that you photographed him a year or so ago. Play up the need for frequent photographs as part of a permanent family record. Wait a week or ten days. Follow this letter with another, and a third a week later.



Eastman Film Deal

THE Eastman Kodak Company announces their No. 401 Kodak film assortment. Each package will contain the following:

- 24 Rolls Eastman Film No. 116
- 24 Rolls Eastman Film No. 120
- 6 Rolls Eastman Film No. 127
- 6 Rolls Eastman Film No. 122

The film will be supplied in an attractive container, packed ready for shipment. The retail value of this assortment is \$18.00, and is offered for resale purpose for \$12.00.

Here is an assortment of the most popular film in the right proportions and an attractive display case, without extra cost to you. Order your No. 401 Eastman Film Deal from HIRSCH & KAYE, your logical source of supply.

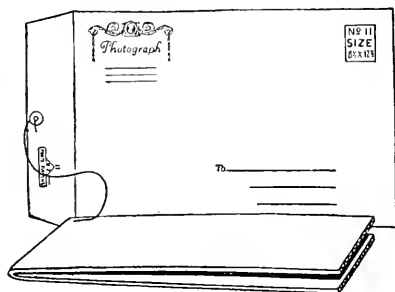


George Eastman Will Aid in Celebration

GEORGE EASTMAN of Rochester, head of the Eastman Kodak Company, was appointed by President Hoover as a member of the George Washington Bicentennial Commission.

He succeeds Hanford MacNider of Iowa who has been named minister to Canada.

The bicentennial commission is arranging plans for the George Washington celebration in 1932.



*Made in the Following
Popular Sizes*

| | |
|--------------|-----------|
| No. 2..... | 5½ x 7⅝ |
| No. 3..... | 6¾ x 8¼ |
| No. 4..... | 7½ x 9½ |
| *No. 5..... | 8¾ x 10½ |
| *No. 6..... | 10¼ x 12⅜ |
| *No. 7..... | 12¼ x 14½ |
| *No. 8..... | 10½ x 15 |
| No. 9..... | 6¼ x 9¼ |
| *No. 10..... | 7½ x 11⅝ |
| *No. 11..... | 8½ x 11½ |
| *No. 12..... | 13 x 17½ |
| No. 14..... | 16 x 20¼ |

*Packed in cartons
containing fifty

Manufactured by BURKE & JAMES, INC., Chicago, Illinois

Carried in Stock by HIRSCH & KAYE

SIZES FOR ANY NEED! — PRICES NONE CAN MEET! — PROMPT SHIPMENTS!

*From the Melting Pot to Your
Bank Account*

ALBO

GETS all the silver from your Hypo Solution. The ideal precipitant—clean, odorless, speedy, complete recovery. \$3.00 for 5-lb. can. Full directions enclosed.

Prepared by Wildberg Bros. Smelting & Refining Co., San Francisco, who will buy all the recovered silver at highest market price.

§

Distributed by
HIRSCH & KAYE

The New Ingento Photo Mailer ~

HAS the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made 8½ x 11½ inches. It will accommodate photographs 8 x 10 or 7 x 11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board: it is ideal for large prints, folders, enlargements and drawings.



*Stop
Waste--
Reduce
Labor &
Expense*

INSTALL *STERLING Developing Tanks* for Amateur Finishing, Commercial and Professional Work. Low Cost. Low Upkeep. Best Results. Made of the very finest porcelain enamel.

Turns out enormous amount of work daily. Best by Test. Ask for Circular.

**STERLING
PHOTO MFG. CO.**
BEAVER FALLS, PA.

Announcement of Awards in \$20,000 P. A. A. Contest

INTERNATIONAL AWARDS

"The Loveliest Mothers"

First Prize, \$1,500—Mrs. Martha Curran Gray, 117 West Franklin Avenue, Minneapolis, Minn.

Second Prize, \$500—Mrs. Blanche Rusby, 291 E. Forest Street, Detroit, Mich.

Third Prize, \$250—Mrs. J. Ernest Schiller, 328 Wellesley Road, Philadelphia, Pa.

"The Most Attractive Children"

First Prize, \$1,500—John Raymond LeHuquet, 1874 Forrester Street, Victoria, B. C.

Second Prize, \$500—Marguerite Connable, 1615 Linden Street, Memphis, Tenn.

Third Prize—\$250—Homer Arthur Hinkley, 682 Western Avenue, Glen Ellyn, Ill.

*Partial list of other winners — Pacific Coast states only
How many do you recognize?*

SECTIONAL AWARDS

"The Loveliest Mothers"

WESTERN SECTION

First Prize, \$100—Mrs. Howard McKean, 1003 W. Sixth St., Austin, Tex.

Second Prizes, \$50 each—Mrs. J. Fransham, Bozeman, Mont.; Mrs. Zeph Jones, Ogden, Utah; Mrs. Vernie Kay, Hollywood, Calif.; Mrs. Sarah Weavers, Boulder, Colo.; Mrs. Francis C. Wilson, Santa Fe, N. Mex.

Third Prizes, \$25—Mrs. Edalene Auson, Salt Lake City, Utah; Mrs. F. C. Bailey, Caldwell, Idaho; Mrs. C. L. Flick, Portland, Ore.; Mrs. James B. Green, Portland, Ore.; Mrs. John C. Keys, Long Beach, Calif.; Mrs. Alvine W. Lyon, Hollywood, Calif.; Mrs. G. W. Lyle, Portland, Ore.; Mrs. G. G. Morris, Portland, Ore.; Mrs. Kathleen Mary Oswald, Gladstone, Ore.; Mrs. Victory Ramirez, San Francisco, Calif.; Mrs. Albert H. Webb, Jr., Los Angeles, Calif.; Mrs. Mary R. White, Oakland, Calif.

"The Most Attractive Children"

WESTERN SECTION

First Prize, \$100—Nancy Scarfe, 1484 Poplar Ave., Fresno, Calif.

Second Prizes, \$50—Elaine Rae Arons, Phoenix, Ariz.; Mary Naomi Dallon, Boise, Idaho; Noeline Du. McCowan, Phoenix, Ariz.; Shirley McCraskey, Colfax, Wash.; Donald Moore, Seattle, Wash.; Joan Perkins, Visalia, Calif.; Frances Margaret Smith, Seattle, Wash.; Joseph Roustadt Smith, Tucson, Ariz.; Maryly Stephenson, Oakland, Calif.

Third Prizes, \$25—Philip Jackson Blackman, San Diego, Calif.; Margaret Alberta Condron, Tucson, Ariz.; Joan Asbahr, Corvallis, Ore.; Carolyn Jane Eagleson, Boise, Idaho; Paul Evans, Hollywood, Calif.; Alice Patricia Fitzsimons, Los Angeles, Calif.; Richard James Gardner, Tacoma, Wash.; Richard James Godin II, Seattle, Wash.; Jane Evelyn Kuipper, Santa Barbara, Calif.; Lora Grace Edith Laslett, Corvallis, Ore.; Bertha Rose Stastny, Seattle, Wash.

WE regret that we have no list of the photographers whose pictures won prizes. We understand that Kathleen Dougan, Berkeley, made the picture that won first prize of the western children's section as well as two others, and F. A. Webster, Oakland, made a prize-winning picture.



1930 Fall Styles

In tune with the times THE VOGUE

Just the style needed in these days to attract business from the younger generation and the young-old folks, who refuse to grow old and want the modern.

Each size is supplied in Grey and Neutral and has a different type of opening, ornamentation and coloring.

| | | | |
|---------------------|--------|---------|---------|
| Sizes | 3x4 | 3x4½ | 4x6 |
| Price per 100 . . . | \$9.00 | \$10.50 | \$13.50 |

Many thousands will be sold this season for the gift and exchange portraits. Remember, you do not have to "stock up" — your stockhouse takes care of your orders, may they be small or large . . . but try out the new.

Samples of all three sizes for fifteen cents. Start featuring this advanced style early in the season. It will start things. SAMPLE OFFER F-29.



TAPRELL, LOOMIS & COMPANY
(Eastman Kodak Company) CHICAGO, ILLINOIS

Jerry's



Corner

By Himself

For a long time I've been listening to Amos and Andy, and expecting the old cab to break down. I got some good ideas for the boys, no charge. Here they are.

When the cab stops running, they can't do anything else, so they start a photo studio. Andy is president, operator and head of everything.

Amos could be the developer, printer, porter, errand boy and everything, besides assistant bookkeeper.

The stock house would want \$100 down on the order for cameras, etc. Hoho! No money for plates or paper, but the Kingfish would drop in, hear about it and offer to buy the out-dated plates Andy told him about. This would make the Kingfish a partner in the studio. . . . Don't forget that Mrs. Kingfish would get the job of cashier.

Can't you imagine Andy getting regusted and telling Amos the stock house sent the wrong camera because everything is upside down when he looks at it?

Meanwhile, the Kingfish has been watching a competitor down the street, and decides to put out and sell a ticket. A dollar on the ticket and twenty-five cents at the studio.

After a while, Andy gets a bright idea. He figures up the rent. Seven million, eight million, and he feels he has to cut the overhead and under-head, and if they could find somebody to rent part of the store, they would reclare a dividend and maybe compound semi-annual. Amos would like the idea, so Andy goes out to get a tenant and brings in—

Madam Queen, who will hereafter and after that operate a Beauty Shoppe on one side of the studio. So far Andy would be the operator, but one day the Madam would see Andy arranging the drapes on a girl what wants a picture taken, and Madam Queen starts a row. They give the Madam a interest in the studio to keep her quiet so she figures she will hire the operator, so she gets—

Good-Looking, a well-dressed young man who has been a good customer, to do the operating.

Lightning has been coming around and giving the distress signal, so the Kingfish writes a recommendation and Lightning gets a job as errand boy for the stock house.

As for Amos' dog, all he's good for in this story is to bite the stock house collector and so keep the boys in business a while longer. A-wah—!

JERRY.

Portrait by Leo W. Falls,
Orlando, Fla.

Can
a paper
be too
good?

A CHARMING subject that tugs at your heartstrings, a properly adoring parent, a thoroughly competent camera man with the deftness of a fine technician, a good film, — all resulting in a negative which is truly a work of art. And then — the choice of paper.

Can any paper be too good for such a job — for any job that a photographer wants to be known by?

Our answer is No — and that fine emulsion quality is accordingly, at all times, our paramount duty to photographers in the manufacture of —



PHOTOGRAPHIC
PAPERS

AGFA ANSCO OF BINGHAMTON, N. Y.

25 Years Ago

[Concluded from page 13]

MOST of the studios were east of Sixth Street, although I recall one or two near Ninth and Market. I can understand how a person can forget a transaction that is advantageous and always remember one that is otherwise. About 10 days before the fire of 1906, I had some confirmation pictures made by a photographer on Stockton Street, opposite where Roos Bros. are now located, and paid the full price of \$2.50 in advance. I received but four pictures as the fire destroyed the studio before my order was completed. As I now behold one of them, and see the evidence of head rest, the artificial flowers, and the do-or-die look on my face, I wish all the copies had been consumed. But for years, I felt I had been short-changed.

The great fire of April, 1906, temporarily threw me out of employment, so I went to work making solio prints for P. F. Dana at Webster and Ellis Streets. Printing was done on a gravel roof and I managed somehow to get enough gravel on the print frames to break many of his most precious negatives of the fire. No doubt, he was glad when I rejoined the Sunset organization, first in Oakland, then on Van Ness Avenue. Meanwhile, I had cultivated the acquaintance of several Hirsch & Kaye employees and felt that I would like to make a change. So on December 8, 1906, I went to work for Hirsch & Kaye.

The old-fashioned gallery, with its skylight, upstairs location, and dependence on sunlight has practically disappeared. In its place, I find modern stores and studios, in which dignity and the sentiment of pictures are reflected. The tintype has yielded its

place to pictures in color, both still and movie. Talking film is accepted as commonplace. Television has arrived. Incidentally, I have seen the Hirsch & Kaye organization expand from five or six people to more than sixty. What will the next 25 years bring?



PEOPLE like to do what they see other people doing — what *they* like to do. When you suggest picture making to one of your customers, therefore, and he becomes a camera convert, the example he sets encourages countless others to follow suit. That means good business . . . and that's what *we both* like.



Sweetest Words

By WALT MASON

"INCLOSED find check!" The sweetest thing that e'er outclassed the song of birds! How they allay the widow's fears, and dry the orphan's briny tears! When sad and tired and short of kale, a letter comes by morning mail; like other letters it appears, with postage stamp and inky smears. "No doubt," we sigh, "it is a dun; some frantic gent is after mon. These beastly bills we cannot pay take all the sunshine from the day, and make us wish that we were dead, with stacks of granite overhead." And then, with languid hands we tear the envelope to see what's there, and out there comes a note, by heck, with these brave words. "Inclosed find check!" Ah, then we bid farewell to woe, and like nine Brahma roosters crow, and to the soft drinks joint repair, and buy a quart of soapsuds there. The sun once more is cutting hay, the gloomy clouds are blown away, the world is glad that was a wreck, changed by the words: "Inclosed find check!"

COOPER HEWITT LAMPS

(MERCURY VAPOR)

THREE times more actinic than sunlight, and faster than arc lamps. Used for Portrait Lighting, Copying and Enlarging. Require no special wiring and consume an unbelievably small amount of current. Supplied for permanent or portable installation. Write for catalogues. *For sale by*

HIRSCH & KAYE

Charcoal Black

AN unusual paper for Projection Printing. Designed for those who wish their prints to command attention and produce new business. Grade "A" thin parchment—Grade "B" medium weight parchment. Price per dozen—8x10, \$1.70; 11x14, 3.25.

Order from HIRSCH & KAYE



Forging Ahead

FOR almost half a century Hammer-made emulsions have found and are still finding a ready market because—

It's so easy to select a special brand for any picture you are called on to make,—it's so easy to make better photographs than the ones you thought were best.

"Photographs tell the story"

Write for free portfolio of prints

HAMMER DRY PLATE CO.

159 West 22nd St.,
New York City

Ohio Ave. & Miami St.,
St. Louis

Postage on Back Orders

OCCASIONALLY, a customer complains that because of a back order, he had to pay additional postage. While we regret back orders and would like to make them unnecessary, the fact remains that as the supply of material becomes more complex, and in excess of demand, back orders are inevitable. We especially refer to papers and sensitized products.

It must be remembered that an item back ordered makes the original shipment that much lighter. A recent letter on this subject caused us to investigate as to excessive postage, and the results are here published. The original order weighed 10 pounds and the back order, 2 pounds. The difference in cost is very slight, as you will see.

The larger the packages and the farther the distance, the less noticeable the difference. When you recall that immediate shipment of the major part of your order means a saving in time of one or several days in the arrival of the goods, the difference will be a small item. In fact, considering the cost of handling the order twice, filling, shipping and billing, the cost to us is very much more than the slight difference in postage.

1st Zone—50 miles from San Francisco:

| <i>One Shipment</i> | <i>Two Shipments</i> |
|---------------------|----------------------|
| | 10 pounds, .16 |
| | 2 pounds, .08 |
| 12 pounds, .18 | <hr/> .24 |

2nd Zone—150 miles from San Francisco:

| |
|----------------|
| 10 pounds, .16 |
| 2 pounds, .08 |

| | |
|----------------|-----------|
| 12 pounds, .18 | <hr/> .24 |
|----------------|-----------|

3rd Zone—300 miles from San Francisco:

| |
|----------------|
| 10 pounds, .26 |
| 2 pounds, .10 |

| | |
|----------------|-----------|
| 12 pounds, .30 | <hr/> .36 |
|----------------|-----------|

4th Zone—600 miles from San Francisco:

| |
|----------------|
| 10 pounds, .44 |
| 2 pounds, .12 |

| | |
|----------------|-----------|
| 12 pounds, .52 | <hr/> .56 |
|----------------|-----------|



Truck Freight

READERS located in Fresno and all points south will be interested in improved motor truck transportation facilities now available.

For shipments to Fresno and Valley points south, a direct prompt service is available as the trucks will leave San Francisco terminal daily at 4 P.M. They arrive in Fresno at 3 A.M., where freight is transferred to connecting lines for points farther south and are delivered the same day.

If you wish to use this truck service for transportation of your orders, specify Valley Motor Lines, and remember that your order should reach us at least one hour before the truck leaves.



MOST people are eye-minded. In other words, their minds respond quicker to buying suggestions made to their eyes, than to appeals made to their ears.

Give these folks an eyeful of window displays featuring Kodak film and photo finishing—you'll find it mighty profitable.



Work

I extend pity to no man because he has to work. If he is worth his salt, he *will* work. I envy the man who has work worth doing and does it well. There never has been devised, and there never will be devised, any law which will enable a man to succeed save by the exercise of those qualities which have always been the prerequisites of success—the qualities of hard work, of keen intelligence, of unflinching will.—Theodore Roosevelt.

Listed at the Service Desk

Are you looking for a Studio location? Is your Studio for Sale? Are you seeking competent help?

ALL of these problems are answered in these columns. We have insufficient space to list all the Studios offered for sale, and for the same reason are unable to give complete descriptions. If interested, get in touch with the HIRSCH & KAYE Service Desk. We'll be delighted to assist you. There is no charge for listing your business for sale in THE FOCUS.

Studios are available in these locations:

CALIFORNIA

| | | | | | |
|------------------|-----------|-----------|--------------------|-----------|-----------|
| Alaheim..... | Box 2247, | The Focus | Salinas..... | Box 2215, | The Focus |
| Berkeley..... | Box 2272, | The Focus | San Francisco..... | Box 2235, | The Focus |
| Hollywood..... | Box 2248, | The Focus | San Francisco..... | Box 2251, | The Focus |
| Jackson..... | Box 2268, | The Focus | San Francisco..... | Box 2231, | The Focus |
| Los Angeles..... | Box 2211, | The Focus | San Francisco..... | Box 2256, | The Focus |
| Madera..... | Box 2228, | The Focus | San Francisco..... | Box 2266, | The Focus |
| Miranda..... | Box 2250, | The Focus | San Jose..... | Box 2222, | The Focus |
| Monterey..... | Box 2269, | The Focus | San Jose..... | Box 2261, | The Focus |
| Oakland..... | Box 2143, | The Focus | Santa Cruz..... | Box 2249, | The Focus |
| Oakland..... | Box 2260, | The Focus | Santa Paula..... | Box 2164, | The Focus |
| Pismo Beach..... | Box 2232, | The Focus | Selma..... | Box 2243, | The Focus |
| Pomona..... | Box 2224, | The Focus | Stockton..... | Box 2239, | The Focus |
| Redding..... | Box 2258, | The Focus | Taft..... | Box 2267, | The Focus |
| Richmond..... | Box 2226, | The Focus | | | |

OREGON

| | | | | | |
|--------------|-----------|-----------|----------------|-----------|-----------|
| Ashland..... | Box 2089, | The Focus | Freewater..... | Box 2097, | The Focus |
| Baker..... | Box 2087, | The Focus | Portland..... | Box 2265, | The Focus |
| Bend..... | Box 2209, | The Focus | | | |

WASHINGTON

| | | | | | |
|---------------|-----------|-----------|----------------|-----------|-----------|
| Colville..... | Box 2254, | The Focus | Snohomish..... | Box 2086, | The Focus |
| Concrete..... | Box 2123, | The Focus | Seattle..... | Box 2137, | The Focus |
| Olympia..... | Box 2210, | The Focus | Spokane..... | Box 2271, | The Focus |

NEVADA

| | | | | | |
|-------------|-----------|-----------|-----------|-----------|-----------|
| McGill..... | Box 2095, | The Focus | Reno..... | Box 2125, | The Focus |
|-------------|-----------|-----------|-----------|-----------|-----------|

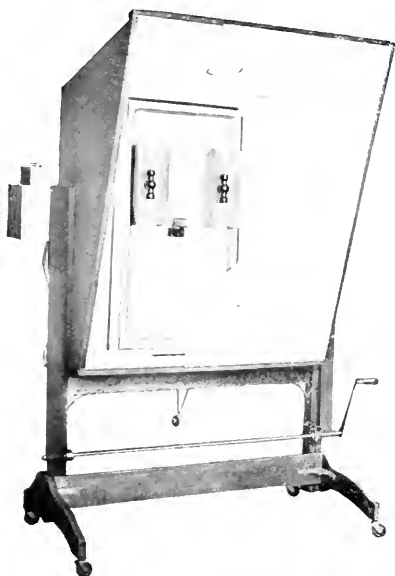
UTAH

| | | |
|---------------------|-----------|-----------|
| Salt Lake City..... | Box 2230, | The Focus |
|---------------------|-----------|-----------|

ARIZONA — NEW MEXICO

| | | | | | |
|--------------------|-----------|-----------|-----------------------|-----------|-----------|
| Kingman, Ariz..... | Box 2263, | The Focus | Las Cruces, N. M..... | Box 2217, | The Focus |
| Morenci, Ariz..... | Box 2255, | The Focus | | | |

Bargains for the Photographer



REMODELED VICTOR FLASH CABINET

Light area 47x70, good condition. Here is a low-priced lighting outfit that requires no wiring installations, and the cost of operation is so low you can hardly estimate it.

Bargain Price..... \$25.00

HERE IS ANOTHER VICTOR CABINET

Remodeled for Mazda Lamp use. Wired for 4-1000 watt and 2-500 watt clear Mazda lamps which are supplied with the cabinet. An excellent light.

Bargain Price..... \$45.00

5x7 CENTURY PORTRAIT CAMERA

On Century Studio Stand, fitted with 3½ inch Silent Shutter. Modern back for 5x7 double holders.

Bargain Price..... \$35.00

HALLDORSON STUDIO CABINET

With 4 1500-watt Photo Blue Mazda lamps. An excellent lighting unit for individual figures or groups. Each lamp on its own switch.

Bargain Price..... \$80.00

(Terms, if wanted)

19E PARRALAX REFLECTOR

With lamp and cord. This makes a powerful lighting unit when placed behind a camera for enlarging.

Bargain Price..... \$27.50

DUPLEX JR. TWIN ARC LAMP

A powerful twin arc that operates in two stages of intensity on ordinary wiring circuit. Portable and readily carried about.

Bargain Price..... \$42.50

8x10 STUDIO CAMERA

On No. 4 Century Stand. Includes 8x10 curtain slide holder and modern 5x7 back for double holders.

Bargain Price..... \$42.00

EASTMAN STUDIO REFLECTOR

Increases the strength of your light, improves your modeling.

Bargain Price..... \$18.50

12-IN. EMERSON FAN (A.C.)

With hot breeze heating coil attachment.

Bargain Price..... \$19.50

8x10 ANSCO PRINTER

Like new.

Bargain Price..... \$32.50

30-IN. HALLDORSON PRINT WASHER

(Horizontal.) So designed that it is impossible for prints to bunch in center.

Bargain Price..... \$16.50

PRINT FRAMES

4x5 heavy, piano-hinged.

Each \$.20

WOOD NEGATIVE RACKS

With capacity of 25 plates up to 6½ x 8½.

Each \$.13

CLERGY FLASH GUNS

Last year's models, but new. Ignited by primer.

Each \$15.00

POCKET PHOTO MIRROR MACHINE

Complete with a liberal supply of mirrors, backs, celluloid and easel handles. An excellent novelty. Very easily operated. Write for circular and a sample mirror.

Bargain price (very reasonable) on application.

HIRSCH & KAYE
SAN FRANCISCO

*You Can Make the Best Negatives
of Your Career with*

DEFENDER PORTRAIT FILM

THERE is speed, gradation and latitude in perfect balance to produce the best in negative technic.

The softly brilliant scale of the Defender Portrait Film negative is fully interpreted in the print. Absence of halation and a transparency of film base and coating — so exceptional as to give the product special distinction — assure a softly brilliant print of true portrait quality.

*If you cannot readily locate a source
of supply for DEFENDER FILM
—please write us*

DEFENDER
of Rochester

DEFENDER FILM:—PORTRAIT, PANCHROMATIC,
COMMERCIAL ORTHO *is made by Du Pont-Pathe Film
Manufacturing Corporation, New York City*

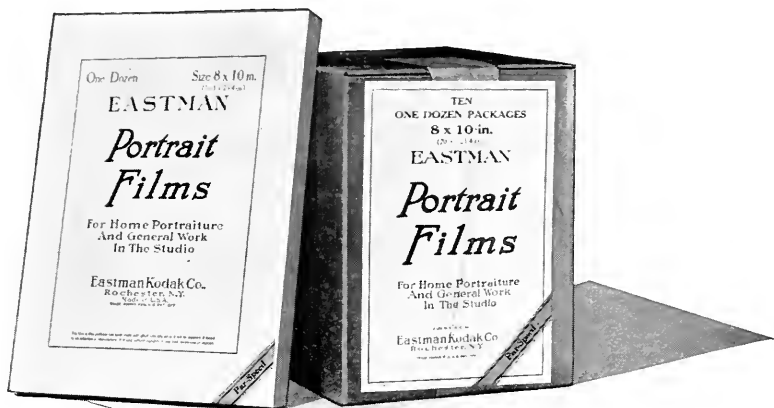
DEFENDER PHOTO SUPPLY COMPANY, INC.
Rochester, N. Y.



The greatest importance should be attached to the quality of the paper you use and the quality and finish of the prints you deliver. Every other photographic material you use is a means to this end, but the print is the finished product—the only thing the customer buys—the one thing on which your reputation stands or falls.

The various brands of Vitava Papers produce the finest possible print results with consistent uniformity. Rich warm tones and beautiful surface textures in ample variety.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



The long scale of Eastman Portrait Film enables you to reproduce a brilliant lighting from highlight to shadow without skipping a tone. And due to the absence of halation there is always that sparkle and delicate detail in the highlights themselves that give texture to the whitest drapery or the finest skin.

It is this quality of film results that has made Eastman Portrait Film the outstanding negative making material for portrait photography.

Eastman Portrait Film, *Par Speed*, *Super Speed* and *Panchromatic*, at your dealer's.

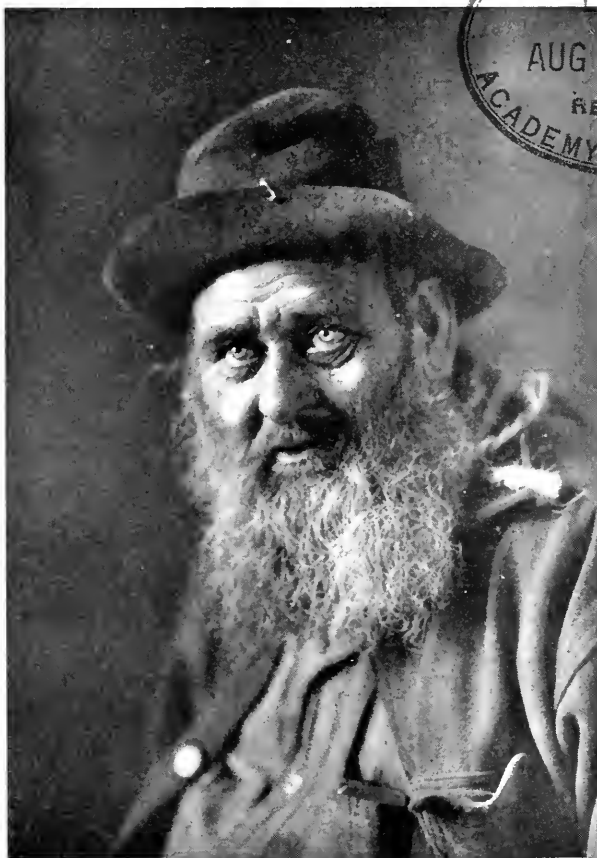
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE FOCUS

Published Monthly in the Interests of
Professional Photography

Volume VI

JULY, 1930



PUBLISHED BY HIRSCH & KAYE
239 Grant Avenue, San Francisco

Portrait by Leo W. Falls,
Orlando, Fla.



Can
a paper
be too
good?

A CHARMING subject that tugs at your heartstrings, a properly adoring parent, a thoroughly competent camera man with the deftness of a fine technician, a good film,—all resulting in a negative which is truly a work of art. And then—the choice of paper.

Can any paper be too good for such a job—for any job that a photographer wants to be known by?

Our answer is No — and that fine emulsion quality is accordingly, at all times, our paramount duty to photographers in the manufacture of —



PHOTOGRAPHIC
PAPERS

AGFA ANSCO OF BINGHAMTON, N. Y.

THE FOCUS

*Published Monthly in the Interests of Professional
Photography by HIRSCH & KAYE*
239 Grant Avenue, San Francisco

VOL. VI

JULY, 1930

No. 7

In the Profession



*"Five sons in
photography"*

How would you like to have five sons, all engaged in photography? That was the experience of Chas. W. Clark, whose studio is located in the I. O. O. F. Building, Roseburg, Oregon.

Mr. Clark is a native of Bolling Green, Mo., but you need not "show him." He will find out for himself. A cigar maker in his youth, he decided to take up photography in 1888, in the days when a photo gallery contained an element of mystery to the public. Since then, he has had a varied experience in various places. Perhaps some of you listen to the Memory Lane program over your radio, the scene of which is laid in Goshen Center, Indiana. During the time these scenes are presumed to take place, Mr. Clark had a studio at Anderson, just 60 miles south.

Then a studio in Hong Kong, China, after which he settled at Roseburg, Oregon. He was a member of the Roseburg City Council for six years. He is a member of the Elks, Masons, and Kiwanis Club. As a volunteer of the 158th Indiana Infantry, he served in the Spanish American

War and the Philippine Insurrection.

Although deeply interested in business, especially his own, he finds time to enjoy Oregon's hunting and fishing pleasures. For indoor sports, he prefers billiards. His membership in the local, regional and national associations is an indication of his interest in photography, and should you ask him what he considers photography's greatest need, he will answer: Greater co-operation among photographers.

✽

"THESE truths I hold to be self-evident: That man was made to be happy, that happiness is only attainable through useful effort, that the very best way to help ourselves is to help others, and often the best way to help others is to mind our own business."—Elbert Hubbard.

✽

THE failures of life sit around and complain; the gods haven't treated them white; they've lost their umbrellas whenever it rains, and they haven't their lanterns at night; men tire of failures who fill with their sighs the air of their neighborhoods; there's a man who is greeted with love-lighted eyes—he's the man who delivers the goods.

—Farm Market Sayings.



Putz Pomade

PUTZ POMADE is a smooth working friction reducer. As a local reducer this preparation is without a peer. It is applied with a soft cloth or tuft of cotton. Since the action is purely mechanical it is entirely at the command of the retoucher at all times.

The use of PUTZ POMADE permits the operator to reduce any portion of the negative to just the exact degree desired. The preparation is so fine that it may be applied to the most delicate portion of the negative, and it will never scratch. It reduces more evenly because of its smooth consistency; moreover, it is indispensable for bringing up hair, draperies, and the light portions of the picture.

PUTZ POMADE is supplied in convenient tins. It never becomes-caked, lasts longer than other similar preparations, and does not leave the negative greasy. Photographers and others will be glad to know that this very popular reducing paste is now available in our stock. Mr. Beattie recommended the use of PUTZ POMADE, during his school of lighting.

We offer the preparation in convenient three ounce tins for 25 cents each.



Stop Waste-- Reduce Labor & Expense

INSTALL *STERLING Developing Tanks* for Amateur Finishing, Commercial and Professional Work. Low Cost. Low Upkeep. Best Results. Made of the very finest porcelain enamel.

Turns out enormous amount of work daily. Best by Test. Ask for Circular.

STERLING
PHOTO MFG. CO.

BEAVER FALLS, PA.

ALBO

GETS all the silver from your Hypo Solution. The ideal precipitant—clean, odorless, speedy, complete recovery. \$3.00 for 5-lb. can. Full directions enclosed.

Prepared by Wildberg Bros. Smelting & Refining Co., San Francisco, who will buy all the recovered silver at highest market price.

§

Distributed by
HIRSCH & KAYE

Just Suppose—

WE read in "Time," that the Government of Mexico passed a law requiring, at once, six pictures of every foreigner in Mexico. Three profile and three full face pictures are required for identification and future reference. As there are 100,000 foreigners in Mexico, a fourth of whom are Americans, the relatively few studios enjoyed a rushing business while 600,000 exposures were made.

Suppose a law like that should be passed in the United States! (There's always room for another.) No doubt it would momentarily benefit the photographic industry, but it is not that phase that we are thinking of now.

It's the number of people who would have to be photographed that impresses us, and the freedom they enjoy (and sometimes abuse). Their opportunities to enjoy life, liberty, and the pursuit of happiness should make us all be glad that we live in the land where all men (and women, too) are born free and equal.

And now, lest we acquire a superiority complex because we are Americans, let us watch how we drive our motor cars in or out of traffic, and we will realize that in this little world, all of life's blessings are fairly well divided.



Appreciated

FOR the past twenty years, I have had the pleasure of dealing with your firm. Your courteous tolerance has been a distinct and personal favor to me and most sincerely appreciated.

S. E., Modesto.

IVORA

A New Defender Product

IVORA is coated on a white film base with the regular Velour Black emulsion. It is a product with infinite possibilities for those who make miniatures or who want something exceptionally fine for high class portraits of larger size than the miniature.

Ivora takes its name from the smooth ivory surface given by the film base. The Velour Black emulsion is wonderfully effective. Prints have fine quality and gradation and are made with the same ease and simplicity as a paper print.

Ivora tones either by Hypo-Alum or Reddevelopment. The tone quality is exceptional. The colorist will find it ideal for oils and the mechanical features leave nothing to be desired. Ivora is trimmed for miniature frames as easily as paper.

Ivora is carried in stock in the standard sizes listed below. Special sizes are obtainable and prices will be quoted on request.

Ivora

| | |
|-----------------------|--------------|
| 3¼x4¼, per dozen..... | \$1.75 list. |
| 4x5 " " | 2.05 " |
| 5x7 " " | 4.20 " |
| 6½x8½ " " | 6.75 " |
| 8x10 " " | 10.00 " |

Order now, from HIRSCH & KAYE.



Whenever you are called on to make a print more than 40 inches wide, remember that 40 inches is practically the limit of width in which photographic paper is made. Velour Black Canvas, however, is furnished in 44-inch width, in 5-foot lengths (or multiples of 5 feet). HIRSCH & KAYE have it in stock.



The Beach Multi-focal Lens, Series A & B

LENS QUALITY

that is unexcelled...

TRUE drawing and full delineation with roundness — excellent texture quality — life in the shadows — depth of focus at $f3.3$ speed equal to $f5.6$ in the usual lens — ease in retouching — latitude in timing.

Visit our booth at the National Convention of the P. A. of A. in Milwaukee. Look over our print collection and let us tell you more about this new lens.



WOLLENSAK OPTICAL COMPANY

HUDSON AVENUE, ROCHESTER, N.Y.

*Manufacturers of quality photographic lenses
and shutters since 1899*

We Envy That Centurion

"THE real trouble with the world today is a moral trouble," said a thoughtful man recently. "A large proportion of its people have lost all conception of what it means to render an adequate service in return for the wages they are paid."

He is a generous man. On almost any sort of question his sympathies are likely to be with labor, and so are mine. I am glad that men work shorter hours than they used to, and in certain instances I think the hours should be even shorter. I am glad they are paid higher wages, and hope they may earn still more.

But there are times when my sympathy goes out to those in whose behalf no voice is ever raised — to the executives of the world, whose hours are limited only by the limit of their physical and mental endurance, who carry not merely the load of their own work but the heart-breaking load of carelessness and stolid indifference in so many of the folks whom they employ.

Perhaps the most successful executive in history was that centurion of the Bible.

"For I am a man of authority, having soldiers under me," he said. "And I say to this man Go, and he goeth; and to another Come, and he cometh; and to my servant, Do this, and he doeth it."

Marvelous man!

The modern employer also says "Go," and too often the man who should have gone will appear a day or two later and explain, "I didn't understand what you meant." He says "Come," and at the appointed time his telephone rings and a voice speaks,

saying: "I overslept and will be there in about three-quarters of an hour!"

Put Worker in the Movies To Improve His Act

INDUSTRIES are finding a new use for motion pictures. Pictures are taken of a job in process and then projected in the presence of the workman, who is shown where time has been lost, motions wasted, and how his own efforts compare with more expert operators.

For years, motion studies by means of special apparatus have been utilized for technical analysis of work methods. Only recently, however, has the ordinary movie outfit been put to this use. Those who have tried it say that the average employee apparently enjoys having his picture taken, even if it is for the purpose of showing where in his workmanship is not perfect; that his application to the job while pictures are being taken is usually better than average; that a better estimate of his innate ability can be obtained than by time studies.

By use of constant speed cameras and projectors it is possible to project pictures at speeds at which the man works or at any other desired. By using various speeds it has been found possible to train time study men in proper operation rating, and to check the work of new time study men, calibrate their judgment, and indicate their errors. Motion pictures also provide records of working conditions, useful in settling disputes regarding changes in methods.



Modern scientific efficiency has designed many devices for home comfort but never one that will open the window after you have gotten into bed.

EASEL FRAMES

*High quality — attractive prices
In stock, awaiting your orders*



No. 203

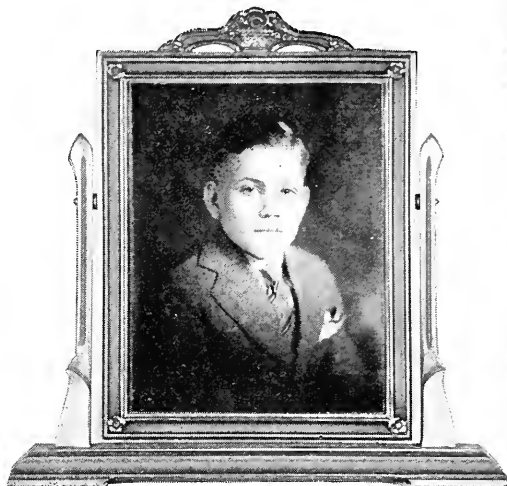
SILVER AND DARK BROWN

or

PLATINUM, STIPPLED

4¾x6¾, or 7x9¾

\$2.70 each (list)



No. 307

SILVER AND POLYCHROME

or

PLATINUM AND POLYCHROME

4¾x6¾, or 7x9¾

\$3.30 each (list)



No. 425

PLATINUM, TONED WITH BLUE

7x9¾ only

\$5.00 each (list)



No. 602

SILVER, STIPPLED AND TONED

10x13 only

\$7.50 each (list)

Eastman Professional Printer

[MODEL 2]

THE model 2 Eastman Professional Printer has several distinct improvements which add to its appearance, its efficiency and ease of operation. The cabinet is made entirely of fabricated steel enameled a rich olive brown. It is a handsome and durable piece of equipment.

The principle of projecting the light from a single lamp, horizontally to a mirror, and from this mirror, at right angles, vertically to the negative is the same as in the previous model. This principle could not be improved upon. The negative is evenly illuminated and the light rays are almost parallel.

The previous model used a 1000-watt lamp and the intensity of the light was controlled by a rheostat. This permitted the light to be reduced at will but, when reduced, its full intensity could not be secured instantly. An improvement has been made by omitting the rheostat and placing three lamp sockets on a fan-shaped fixture with an electric connection at its base.

Three lamps may be in this fixture at all times and any one of the three may be shifted into position in front of the reflector in the fraction of a second—as easy as shifting the headlights of your car from dim to bright. In either of two of these sockets a 25-, 250- or 500-watt, T-20 type, pre-focus base lamp may be used. The remaining socket has a mogul base for a 1000-watt, T-20 type, pre-focus base lamp. An ordinary 40-watt, frosted globe pilot lamp beneath a sheet of amber glass in the base of the printer furnishes ample light for adjusting negatives and masks.

When the platen of the printer comes in contact with the negative the full intensity of the light from the lamp is secured instantly. The 25-watt lamp may be used for extremely fast papers while for the slower ones the 500-watt

lamp will usually give ample printing speed. But for slow papers and dense negatives the 1000-watt lamp is available in an instant. A 250-watt lamp may at any time be substituted for the 25- or 500-watt lamp.

Next in importance, we believe, is the improvement in the platen of the Model 2 Printer. Easy to operate and practically noiseless its contact surface is made of two heavy pieces of transparent cellulose acetate, studded with rubber points which are firmly held in place. And back of the two sections of the platen are metal cross members, sufficiently close together to insure firm contact of the rubber studs with all portions of the negative. The heavy cellulose platen is attached to its metal frame with ample play so there is no danger of buckling. There is also an adjustable mask holder for holding masks of any thickness without bringing too much pressure on the platen.

The opening on the printer top is covered with plate glass and another sheet of plate glass slides into any one of five sets of grooves in the compartment beneath the top. It is on this glass that vignetting or dodging material is placed. The effect of the vignette or dodging may be seen through the transparent platen.

The vignette is diffused by a sheet of ground glass in a frame between the light and the negative. To vary diffusion this is raised or lowered by a knob operating in a slot in the side of the printer. By turning the knob the ground glass is moved to a vertical position out of the path of the light.

Every Eastman Professional Printer is set up at the factory and given a practical test and is again tested in an inspecting department, a careful check being made to insure absolute contact in the prints from test negatives of closely ruled cross-lined screens.

THE PRICE, WITHOUT LAMPS, IS \$200.00

*Budget terms arranged to
suit your convenience*

Order your Model 2 Professional Printer from

HIRSCH & KAYE

"Fully Equal to Imported

Metol at its Best"

and at

Domestic Prices

One of the
"Physically and
Chemically
Perfected Photo
Chemicals"
by
MALLINCKRODT



IN this way is Pictol described by one of the government bureaus and by many of the leading studios of the country.

**Note these comments:*

"We made a comparison of Pictol and the developer we were using and found that both negatives and prints developed showed finer gradation in the lights and shadows."

"Made seven 8 x 10 enlargements in a tray of 20 ozs. of solution. I did not use it for two days and then I developed twenty-four 8 x 10 enlargements in the same solution."

"With the same formula, the same negative and the same paper, and

the same light, we found that Pictol required much shorter exposure. Its energy was surprising."

"I am very well pleased with the tones and details given with Pictol. Furthermore, the sores I have had on my hands from Metol poisoning are about healed up due to the use of your product."

* Original letters from which these comments were taken are in our files subject to inspection.

*If you are not familiar with
the working qualities of PICTOL, we will gladly send you
a one ounce bottle for ten cents*

ADDRESS THE HOME OFFICE:

Mallinckrodt Chemical Works

2ND & MALLINCKRODT STREETS, ST. LOUIS, MISSOURI

Makers of the finest in Photographic Chemicals since 1867

Laws Which Affect the Photographer

THIS is the name of a new book, written so that you may have in your office, the benefit of a trained, legal mind, and the court rulings that affect your business. Every photographer needs this book. Its contents will help and perhaps surprise you.

The list of chapters follows:

1. Taxation Laws Involving Studios.
2. Itinerant Photographers and When They Must Obey License Ordinances.
3. Ownership of Negatives.
4. Copyright Pictures, Illustrations and Labels.
5. The Copyright Law As It Relates to Photographs.
6. Liability of Photographers for Making Extra Copies of Portraits.
7. Validity of Contracts Stopping Seller from Establishing Competing Studio.
8. Restraining Ex-Employees from Divulging Secrets or Entering Business.
9. Contracts Between Photographers and Customers.
10. Legal Rules for Making Collections.
11. Guaranteeing Satisfaction to the Customer.
12. Liability for Contracts and Agreements Made by Employees.
13. Sales Contracts and Guarantees Made by Salesmen of Supplies.
14. Liability for Injuries Sustained by Paid Models.
15. Law of Compensation for Injuries Sustained by Employees.
16. Liability for Articles Left at Studio to be Photographed.
17. Release B l a n k s for Sitters, Models, Etc.

18. Points to Watch in Insurance Policies.

The book is 6x9 inches, bound in fine dark cloth, title stamped on back and cover, printed on high-grade antique stock which is easy to the eye, in a good legible type. Price \$3.00 a copy.

Order from Hirsch & Kaye.



Lessons in Window Trimming

THIS is the name of a helpful little book that we will send on request. You may get some new ideas for your windows from this book, and the few minutes required to read the book will be well spent.



Chromium Squeegee Plates

At last a plate for squeegeeing glossy prints that is free from the troubles of ferrotype tins! These new chromium plates are durable, have a wonderfully polished surface and produce brilliant prints. This is the same plating that is seen on all the late high grade motor cars. While they cost more than the old ferrotype tins, they are cheaper in the long run.

After removing the prints, simply let hot water run over the plates and they are ready for use next time. No polishing—no trouble. They are not damaged by heat and do not blister or peel. Start your kodak-finishing season right and order some of these.

Size 18x24 inches, each \$3.75, per dozen \$39.25.



"I have learned by experience that no man's character can be eventually injured but by his own acts."

—Rowland Hill.



THE OUTLOOK...

A Serviceable View Mount

SPECIALLY designed for view and commercial work, including enlargements from amateur negatives — but also a most suitable mount for wedding, family and other portrait groups.

Sizes— 5x7 6½x8½ 8x10 6x10 7x11

Prices

per 100—\$6.50 8.50 10.50 10.00 12.50

Sample for ten cents
Sample Offer F-106

Stock is Veinstone grade—stone
grey color.

TAPRELL, LOOMIS & COMPANY
(Eastman Kodak Company) CHICAGO, ILLINOIS

Jerry's



Corner

By Himself

ANOTHER fellow and me went on a vacation together. I think the name of the place was Shady Retreat, and now I know why its shady. The folder said it was a nice place.

It was a long ride to get there and when we arrived I says to the man, wheres the shower baths, and he says I dont know, I only been here three weeks.

The first night I knew they had three season beds—no springs.

The June bug comes the last of June

The lightning bug in May;

The bed bug takes his bonnet off

And says: "I'm here to stay."

About the third night I heard a racket in my room and ran down to tell the farmer there was two mice fighting in my room. He says what are you paying for your room? And I says, a dollar, and he says, well, what do you want for a dollar, a bull fight?

The first couple of days I was poisoned by biting insects so I asked a man what to do, and he says why dont you quit biting them and be a vegetearian?

We had nothing to do so I went to the station to see the train go past. One train stopped and a man leaned

out of the window, gave me four (4) bits and said, say, boy, get me a sandwich and get one for yourself.

While I was gone, the whistle blew so I hurried back and says, here mister is your quarter. We only got time for one sandwich.

I was interested in all the fruit they had. I asked the farmer what he did with all of it, and he says. Wall, we eat what we can and what we can't eat we can. We do the same thing, mister, with our papers, says I. we sell what we can sell and what we can't sell we cancell.

There was some more fellows there, so a bunch of us went up the creek and went swimming. The water was fine, and while we as in, a lady came by and says, boys isn't it against the law to go swimming without your clothes? Sure, we says, but theres no cops around here, cummon in.

We had hung our clothes on a tree, you see. When I wasn't looking, some smart guy painted the head of a jackass on my shirt. That got my goat, and I says, which one of you guys wiped his face on my shirt?

Next year, I'll take a Scotch vacation. Stay home and let my mind wander.

JERRY

NORWIL PRESS FLASH

The claim is made that

At last the perfect "smokeless" flash powder is here. NORWIL PRESS FLASH is the result of years of research and experiment. It has *no* smoke, is fast, and makes very little noise or report. Absolutely clean! *No shower of cinders, or flying sparks.* Has the highest endorsement of leading Press and Commercial photographers.

100 grams (3½ oz.)
\$2.85

Order from

HIRSCH & KAYE

ANNOUNCING THE NEW

LEY HOME PORTRAIT TRIPOD

THE prime feature of this tripod is to get a lower camera level for photographing children (in natural every day life) on the floor and yet with its main staff made of Shelby seamless steel telescope tubing in three sections, the camera can be elevated from 24 to 60 inches high for all around home portrait work.

The legs have 12-inch telescope inserts for uneven floor or ground, the ends of which are tipped with maple wood knobs, so as not to injure delicate floors.

The tripod is constructed throughout for strength where strength is needed and light weight where permissible.

Another outstanding feature of this tripod is a square steel strip electrically spot welded to the main staff, so the thumb screws in crow feet slides will not injure the outside tubing. All clamps and bands are built extra heavy to give long wear and service and yet the tripod only weighs 7¼ lbs. complete including tilting top.

The tilting top is of 5-ply walnut veneer with a beautiful hand rubbed duco finish, which permits a camera elevation from 0 to 90 degrees; has extra strong slotted slides and extra long threaded Bessemer steel bar bolt with reinforced head that will never break or come off. Size 7"x9". The tripod folds up very compact to only 23½ inches long.

The finish is oxidized copper and nickel plate on the tubing that telescopes, making a very neat appearance.

Some operators prefer a still shorter stand in which case the bottom of main staff is cut off so top will be only 19½ inches from floor. However, 24 inches seems to be accepted as standard.

Many compliments have already been accorded operators on their fine equipment when using this tripod.

Last, but not least, after this tripod has seen hard service or should any part become damaged by accident, it is the easiest tripod on the market to replace parts and refinish, to look like new, at a small cost. Every tripod is guaranteed one year against defective material or workmanship.

PRICE \$22.00.

SOLD BY

HIRSCH & KAYE

Things You Should Know

ABOUT COLORS

"I was tickled pink," "I was so mad I saw red," "I felt blue," "I was green with jealousy," "Oh, he's yellow." . . . Ever stop to think just why certain colors express sensations that have been experienced? Why say "I felt blue," instead of "I felt pink, or green"?

They sound right, and yet one may ask, "Why?" Many would like to know.

Different colors have had different effect, whether realized or not, until finally one associates those colors with the various effects that they have produced. So that when certain sensations are experienced from an entirely different cause they become associated with a color. For instance, red is an exciting color, loud and passionate; it causes excitement, the eyes sparkle, the pulses race, and provoke thoughts of war, flame, and glorious victory, of blood, roar of cannon, and deafening shouts; of hate, love, and lust. Is it any wonder then that when one becomes angry, the pulses beat more rapidly, and the eyes sparkle with the glint of steel, that one is conscious of the color red; and that when one becomes pleased immensely, and feels a glow and a stimulation, a milder form of red, to express the mood, should be used, as, one is tickled pink?

It all seems consistent, doesn't it? Now, here's something else to think



about: The similarity between the spectrum (the gamut of colors) and the chromatic scale (the gamut of music). That may sound rash, but listen! When a ray of sunlight, or a beam of light traverses a prism at a certain angle and a white screen is placed in the proper

position, a series of colors are reflected thereon. These colors range from a deep red to a violet, and in between are orange, yellow, green, and blue. Together these colors compose the spectrum bank. Now take the chromatic scale. This is composed of twelve notes—C, C sharp, D, D sharp, E, F, F sharp, G, G sharp, A, A sharp and B. To correspond with these notes are the colors—red, red-orange, orange, orange-yellow, yellow, yellow-green, green, green-blue, blue, blue-violet, violet, and violet-red.

There are other points of similarity. The spectrum contains all possible gradations of simple colors, and the chromatic scale, a simple gradation of notes, varying in pitch. The colors in the spectrum are arranged in the order most pleasing to the eye, and the notes in the scale in a manner most pleasing to the ear. The speed of vibration of the ether at the violet end of the spectrum has double the number of vibrations of the first color. Light is a vibration of the ether as



Our Salesmen Tell Us

THE WARREN PHOTO SERVICE at San Diego has been purchased by the THOMPSON PHOTO SERVICE. The combined establishments will be conducted as an enlarged Thompson Photo Service.



FRANK FLANNERY, for several years a Berkeley photographer, recently purchased the Todd Studio in Oroville. The studio was remodeled and refinished and was formally reopened on June 21. The reopening was very well handled by a reception and suitable announcements and invitations were issued. This form of opening gives the new owner a great deal of prestige with his newly found neighbors.



Here is a vacation hint that some of you may be able to use. J. F. ZINK, formerly located in Chico, and now in Marysville, paid the rent on his studio for four months in advance. Early in June he closed the studio for these four months and announced that his studio would not be reopened until October 1.



J. B. HUGHES has purchased the Blue Lantern Studio at Fullerton, California. Mr. Hughes was formerly located at Santa Cruz, where he specialized on home portrait work.

Everybody in California interested in photography knows WALTER SEELY, prominent portrait artist, with studios at Beverly Hills and San Francisco.

Mr. Seely is a busy and tireless man, directing these two widely separated studios, but still finds time to keep abreast of all new developments in his profession.



E. M. (BILL) HAMMOND of Porterville, is passing up the High Sierras this summer for a visit to his home state—Kansas.



CARL J. WALLACE, Identification Expert of the Sheriff's Office, Ventura, dropped in to see us recently while in the northern part of the state, on a combined business and pleasure trip. We congratulate Mr. Wallace on his recent election as Vice President of the California State Division of Identification, which recently held their 15th Annual Convention in Santa Monica.



DANIEL DUPERTUIS of Merced has been appointed rural supervisor of music for the schools of Merced County. Mrs. DuPertuis reports that studio business, contrary to the general outlook, has been the best in years.

THOMAS SHOOB sold his dairy ranch in the vicinity of Turlock, and is now exclusively engaged in the management of his Turlock and Modesto studios.



LEW HEGG, staff photographer of the Fresno Bee, was married to Miss VERA PATTERSON in Reno on June 9. The young couple are now motoring in the northern part of the state, and will shortly return to Fresno to make their home. A toast should be in order. "Long life on the boulevard of happiness."



A. RICK, Santa Barbara, has moved his photo finishing department to enlarged quarters, and has installed a Pako Double Duty Dryer, border printers and other items of up-to-the-minute equipment. When completed, we venture that his plant will compare in modern fitness to the best in the west. His portrait studio will be maintained at the same location as heretofore under the capable management of Mr. P. H. Green. Miss Betty Rick, smiling and vivacious, will have charge of the Kodak Department "up front."



Among those who are fortunate enough to enjoy a vacation, we should mention MISS MAUDE STINSON of Berkeley.



VERNON POWELL, son of L. M. Powell, Hanford photographer, graduated from high school during the past month, and is shortly to take the entrance examinations for West Point. Tremendously interested in aviation, he plans to major in aeronautics.

Aggressive and prosperous as ever is A. J. AUSTIN of Ventura. This is indicated by his new \$15,000 home on Vista Del Mar, fringing the sea at the Palisades. Commanding an unrivaled view of the surf and the sea, it constitutes a scene that artists paint on canvas and writers tell about in poetry. The furnishings of the home and the gardens which constitute his little estate are worthy of a description beyond our ability to get over on paper. Tourists are observed many times each day, snapshotting it from all angles with their cameras.

Mr. Austin covers the distance to his studio in a very few minutes in his La Salle sport sedan. It is of interest to note that Mr. Austin has made his money in photo finishing, disproving it would seem, that the grasses are greener in other pastures.



The fire that destroyed the hotel at Blairsden, California, on July 1, spread to the studio and residence of A. J. WARREN. The building was destroyed with practically no warning, and Mr. Warren and his family lost most of their clothing and practically all of his photographic equipment.

We were much interested in the expressions of sympathy which were made in a most practical manner. The Penman Peak Lumber Company near by donated 6,000 feet of lumber for reconstruction and eight carpenters, employed to rebuild the railroad station, volunteered their services to do the work. A San Jose contractor, Mr. Logan Kay, furnished considerable hardware, and when Mr. Warren returned from San Francisco with emergency equipment, he found his new studio awaiting him.

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The New INGENTO Photo Mailer

Has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made $8\frac{1}{2} \times 11\frac{1}{2}$ inches. It will accommodate photographs 8×10 or 7×11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

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Gevaert Portrait Projection Paper

In keeping with the trend of the times, the Gevaert Co. has created a new and improved portrait paper for projection printing and enlarging.

This unique paper is known as
**GEVAERT PORTRAIT
PROJECTION PAPER**

and is supplied in a variety of specially selected surfaces.

The well known supremacy of Gevaert in the field of enlarging emulsions is a guarantee as to the excellence of the quality of **GEVAERT PORTRAIT PROJECTION PAPER**.

Rich emulsion — ample speed, yet slow enough to permit of dodging properly. Unusual latitude — warm black tone.

The Projection paper that produces contact quality prints.

For perfect pictures use **GEVAERT PORTRAIT PROJECTION PAPER**.

Descriptive leaflet sent on request

HIRSCH & KAYE

Have the paper in stock

About Colors

[Continued from page 15]

sound is a vibration of the air. Even solid objects are susceptible to certain vibrations. This, according to an old story, was first discovered centuries ago by a violinist. He told the incredulous people that he could fiddle down a certain sturdy bridge. He, of course, was laughed at, but, undaunted, he began to play his violin faster, faster, faster, and still faster until the bridge finally began to tremble, and then to crumble into bits.

The fiddler had found the rate of vibration of that bridge. So are sound and color the result of different rates of vibration.

There are various points of similarity between the colors of the spectrum and the notes of the chromatic scale. Here is yet another one. Just as different notes and combinations of notes produce different effects, just so do different colors and combinations of colors produce different effects. Of course, the psychological powers of colors are proportional to the purity of colors. If a color is weakened with white or subdued with black, it is not so powerful in emotional value. Red is the most powerful of all colors, arousing (or stimulating) desire, ambition, *action*, ecstasy, and is to be used with discretion. It reaches its fullest power when a scarlet-red. So don't go flaunting that color before any bull.

Orange, too, is stimulating, but to a lesser degree than red, and has a cheering effect, perhaps through its association with sunlight. However, if not in the mood for warmth or stimulation, orange can be irritating because of that very association. For example if one is having a nice, cheerful siege of the "blues" and it's rain-

ing dismally out of doors, and the roof is leaking, and one has a miserable cold, and can't taste the favorite dish of spare-ribs and sauerkraut—and then someone enters in a bright orange dress—! Well, judge the effect it would have! Yellow is the last of the trilogy of warm colors, but seems to have less personality than either of the other two, if a color can be said to have personality. It, too, is cheerful and stimulating, but if it tends to merge even a little with its spectrum neighbor, green, and becomes a greenish-yellow, it may be sickening, or arouse jealousy, or sickness. Of the three remaining colors—green, blue, violet—green has the least effect, emotionally speaking. It is neither a sad nor a cheerful color, but on the whole, one that inspires cheerfulness. Blue is cooling and subduing; while violet is somewhat gloomy and depressing. It has been said that "Both in color and in sound, the emotional effect is dependent to a large degree upon proportion and contrast, coupled with harmony and dissonance," and this is perfectly true. Placing together the two colors nearly alike produces an unpleasant effect, as striking two adjacent notes on a piano produces a discord. D and E sounded together are discordant, as are orange and yellow when in contrast. C and G harmonize; so do red and blue. However, when two colors, or notes, are discordant, it is possible by the application of another note or color to make them harmonize. For instance, red and orange together have an unpleasant effect, but with the addition of black, the whole combination is pleasing. It is the same way in music. C and B are discordant, but with E the whole is harmonious. As

[Continued on page 23]

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About Colors

[Continued from page 21]

in music, too, are the major and minor effects of color.

Purple and black, either separately or combined, have a distinctly depressing minor tone, while yellow and green strike a major chord in color harmony, and form a pleasing combination. Yellow enlivens the neutrality of green, and green in its turn tones down the stimulus of yellow. When two colors do not harmonize, it is usually advantageous to separate them with white, although when both colors are brilliant, like red and orange, black is often preferable. However, when two colors, one brilliant and the other sombre, are combined, gray proves more successful than either black or white. Because of their emotional reactions, both color and music have played a part in the curing of disease. The mental side of color and music works on the physical side of the individual through suggestion. Probably the first use of music in the treatment of disease occurred when David took his harp and played before Saul. The use of color cannot boast of so early an origin, but it has been, nevertheless, very important in the prevention, as well as in the cure of disease.

In one sanitarium rooms are furnished entirely in solid colors—each room to be used for a different ailment. Rooms in which the color was red were found helpful when the patient was afflicted with melancholia or depression.

The brilliant color was found to cheer them to an astonishing degree. Violent patients were soon quieted when put in a blue room. Green proved to be valuable because it was quieting and induced repose. Black

helped to put insomnia sufferers to sleep.

This article on color will be continued in the August and September issues. Save your copies for future reference.



The Front Page

A miner of the gold rush period who hasn't yet stopped his quest for gold in Sierra stream beds is Hippilite G. Trambly, 94, of Challenge, Calif.

With rakes, shovels and long toms of his own manufacture, he still works the gravel beds after the rains. He came to California in the early '50's and has devoted most of his adult life to mining.

He was a colorful figure in the Trails of '49 celebration in Marysville, Feb. 8. Newsreel photographers were so impressed with him they took Trambly to Parks Bar, site of an early day mining town on the Yuba river, and where he panned for gold while the cameras clicked.

To add variety to a life of adventure, Trambly engaged in several campaigns against Indians and he asserts, he married an even dozen Indian maidens at various times when he and California were young.



Here's an interesting experiment: Ask the next ten people who come into your store, "Is your camera loaded?" You'll be surprised at the number who'll say, "No" . . . and even more surprised at the number who will be glad to overcome the deficiency then and there, by buying Kodak Film.



There's one good thing about a milk shake. You needn't drink three more to prove you aren't a tightwad.



Courtesy of Universal Pictures Corporation

Brilliance *with Softness*

The deep rich quality of an Agfa Portrait Film negative is beautiful in itself, but the wonderful prints it makes are the photographer's real reward. Delicacy with brilliance—softness without flatness, and crispness without that harsh chalky look—true emulsion flexibility and lat-

itude, make Agfa Portrait Film more and more preferred.

You can obtain Agfa Portrait Film very easily—not only from Binghamton and independent stockhouses, but also from Agfa Ansco branches in Chicago, San Francisco, Los Angeles, Kansas City, Detroit, Atlanta, Washington, and Boston.



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Rapid Paper Holder

Rapid Enlargements

ENLARGEMENTS can be made as fast as your enlarger will print them. With the Rapid Paper Holder there is practically no time lost between exposures. Generally from one-half to three-fourths of the time used for making enlargements is wasted in placing and handling the paper. An accurate and speedy paper holder is an absolute necessity. Four hours should not be spent on a job that could have been finished in one.

Operation

Several dozen sheets of paper are inserted in the open side of the holder, all with the emulsion side up. The paper is pressed upward by a metal plate and springs against the frame which forms the size of the picture and leaves a quarter inch white margin.

The frame, which forms the mask for the picture, is hinged on the side so that $1\frac{1}{2}$ inches of the front edge can be raised up to make easy the insertion and withdrawal of the paper. When one exposure is made, the top sheet of paper is withdrawn and the next sheet is in place ready for the next exposure.

Tinted Borders and White Margins

Printed borders can be made by using a regular border tinting mask and using the stops on two edges of the holder frame as guides and then printing the border with a separate light placed near the lens of the camera.

For plain white margins of irregular shape, or for borders wider than

one-fourth inch, a mask is cut of cardboard the size and shape of the picture desired and is clamped on the top of the paper holder with the two thumb screws on the back of the frame.

Auto Focus Enlargers

The Rapid Paper Holder can be used with any Auto Focus Enlarger without changing the adjustment in any way. The plane of the paper is one inch above the base, which places it in the correct focus for automatic enlargers.

The Rapid Paper Holder is made in three sizes for:

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Contact or Projection Prints?

Many of the largest and best studios make practically all of their prints by projection, because they are able to get a quality which is impossible by contact printing. With an Elwood Enlarger and this new Paper Holder your enlargements can be made as rapidly, or even more rapidly than contact prints.

Any of the several models of Elwood Enlargers, and others, may be obtained from Hirsch & Kaye. Order your enlarger and Rapid Paper Holder. Terms, if desired.



Kodak Film has the inbuilt quality that provides more good prints per roll from customers' negatives . . . and Kodak Film advertising creates the demand that provides more good rolls to print. Kodak Film, therefore, is the film your customers want—the film it's easy to sell them.

Rubber Plated Steam Shovels

THANKS to a new process of electro-deposition of rubber upon iron, steel, and other metals, it is now possible to make abrasion resisting material of unusual lasting quality. Of the several methods by which rubber and metal can be united, the electro-deposition process, successfully developed by the Eastman Kodak Co., is probably the most satisfactory. The process, and its possibilities in manufacturing and industry, are being exploited by a large rubber company.

Several installations of rubber-lined chutes for abrasive materials have been in service for some time. The oldest, about two and one-half years, has been handling 1,000 tons of sand and gravel daily. In the first two years of this service the rubber liners wore not more than 1/16 in.

The shell of a large ball-grinding mill in a cement plant was lined with flat sheets of rubber 1 inch thick. After 14 months' continuous service the lining was found to have worn not more than 1/64 inch at any point despite the mill's load of 45,000 pounds of steel balls.

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AN unusual paper for Projection Printing. Designed for those who wish their prints to command attention and produce new business. Grade "A" thin parchment—Grade "B" medium weight parchment. Price per dozen—8x10, \$1.70; 11x14, 3.25.

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A bright red opaque that will not crack, nor become sticky. It will spread evenly and a single application of the brush will cover—can also be applied with a pen. Each lot is tested for these qualities before shipped to us.

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| 1 oz. jars | \$.25 |
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SINCE our first announcement of VELOUR BLACK CANVAS, this new material has made a place for itself. Originally announced in rolls 44 inches wide, in lengths of 5 feet (or multiples of 5), we now announce VELOUR BLACK CANVAS in cut sheets.

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| 8x10 per doz..... | \$ 3.60 |
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| 16x20 per doz..... | 14.40 |
| Other sizes in proportion. | |

Order today from

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New Eastman Paper

EASTMAN TRANSLITE PAPER is a dupli-tized or duo-coated paper that should be of special interest to commercial photographers who are making transparent window display material for advertising agencies.

The semi Matte side of Eastman Translite Paper is coated with an emulsion having speed and contrast similar to No. 2 contrast paper and the matte side with a fast emulsion that permits printing through the stock. The reverse image on the back prints to sufficient density to make the print appear stereoscopic when viewing it as a transparency.

This paper can be colored with transparent oils on the reverse side thus showing the same print in monochrome and color. Aside from its quality the difference in the price of this product and negative material should be a good talking point when attempting to interest advertising agencies in transparent window display photographs. Prices same as for Vitava Projection, double weight.



Address Correspondence to the Firm

AT the risk of becoming tiresome we wish again to emphasize the advisability of addressing your letters to the firm rather than to some particular individual. In the absence of the particular person, the letter might not be opened, thus defeating the very purpose the writer may have had in so addressing it—that is, some special attention. Address the firm and on the inside call attention to the person you wish to handle the letter.

The Glycerin Bath For Prints

WHEN all of the moisture is taken out of a print in drying, it becomes more or less brittle and has a tendency to curl. For this reason, some photo finishers run all their glossy prints through a glycerin solution before placing them on ferrotype plates or on the rack to dry.

The proportions are one ounce of glycerin to each ten ounces of water and the water should be at a temperature of about 80° F. to mix readily with the glycerin. Prints are taken from the final wash water and placed in this solution for several minutes, then drained and placed on the ferrotype plates.

As the glycerin does not dry out with the water, prints so treated are more flexible and much less brittle than when they are allowed to become bone dry.

It is very important, however, that prints which are treated with the glycerin solution be thoroughly washed, as any chemicals remaining in a print will cause it to deteriorate much more rapidly when moist than when dry.

—Photo-Finisher.



HERE'S a true Scotch story, at least it is vouched for by Kodak, Ltd., the British house of the Eastman Kodak Company. In an inadvertent moment, in announcing some new film advertising folders in their *Kodak Trade Circular*, they advised that the circulars would be supplied free in quantities of less than 500, whereupon one enterprising gentleman of Aberdeen ordered 499. (Abel's.)



SOME people play golf and others can talk about many things.



A Better Adhesive

Grip-fix

THE new waterless paste for the studio, office, home, school and factory. It sticks better — quicker — stronger. Always clean and ready for use, and is *more economical*. It is packed in unbreakable aluminum cans with brush inclosed.

GRIP-FIX is a clean, white Adhesive, packed in attractive aluminum cans of various sizes with a brush inclosed.

GRIP-FIX requires no water to keep it moist. It is always ready for use, and can, if desired be brought to a more semi-liquid consistency by brushing the surface of the paste briskly.

GRIP-FIX is very economical—only the thinnest film is necessary to obtain perfect adhesion. The thinner you spread it, the tighter it sticks.

GRIP-FIX is an excellent Photographic Mountant—mounting prints up to Postal Card thickness without dampening.

GRIP-FIX has less tendency to curl photographs or mountants than most adhesives.

GRIP-FIX will not lump, harden, dry or go sour, under conditions of ordinary use.

GRIP-FIX will not wrinkle, warp, stain or discolor paper.

GRIP-FIX sticks with equal success all kinds of paper, also cloth, leather, glass, etc., and therefore, has many uses in the Home and Factory. It is specially recommended for delicate work where the usual adhesive moisture is harmful.

GRIP-FIX is ideal for children's use. It is so clean and cannot spill. The container cannot break.

GRIP-FIX sticks immediately with a good, strong, and permanent joint.

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| 6-oz. Aluminum can with brush enclosed, packed as above..... | \$.75 |
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| 11-oz. Aluminum can with brush..... | 1.15 |

Also, in cans and drums for commercial use:

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| 1 lb. | \$1.15 each |
| 2 1/4 lb. | 2.00 each |
| 5 lb. | 3.25 each |
| 11 lb. | 6.50 each |

28-lb. Drum—\$15.00 each

Larger Drums—Prices on Request.

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With lamp and cord. This makes a powerful lighting unit when placed behind a camera for enlarging. Bargain price \$27.50

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A powerful twin arc that operates in two stages of intensity on ordinary wiring circuit. Portable and readily carried about. Bargain price \$42.50

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With 500-watt lamp. Bargain price, \$13.75

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A popular and satisfactory enlarger fitted with F4.5 Wollensak Lens. Bargain price \$85.00
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With 250-watt Mazda lamp and heavy solid base. Bargain price . . . \$12.00

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TRAYS

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With capacity of 25 plates up to 6½x8½. Each \$.13

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Last year's models, but new. Ignited by primer. Each \$15.00

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Bargain price \$7.75

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A Paper of Character

INTERPRETS skillful portraiture faithfully, faultlessly and without complication.

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Semi-Matt
Matt
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**Single Weight*

Produced in a choice selection of artistic surfaces whose varied beauties respond to the exacting demands of photographic portrait-making.

DEFENDER

of Rochester

DEFENDER PHOTO SUPPLY COMPANY, INC.

Rochester, N. Y.

Prints with a Selling Argument

How often one hears the remark, "It's expensive to pack and mail photographs." But you have a real selling argument when you show Ad-Type prints to a business man and explain their advantages. They stand rough handling—fold without cracking—do not curl. They can be mailed with a letter or circular without packing. In short, there are a thousand uses for Ad-Type and you only have to explain its advantages to materially increase your sales, create new business and greater volume.

Ad-Type is a smooth, natural surface paper with slight lustre. It is furnished in six degrees of contrast: Nos. 0, 1, 2, 3, 4 and 5, making it possible to secure brilliant commercial prints from any type of negative. Standard sizes at single weight Azo prices, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



The thousands of professional photographers who use Eastman Portrait Film use it because of its quality—because they can make better negatives, can have more freedom, and exercise more initiative in devising new lightings and can handle and process film with greater ease and convenience. But it's the actual quality of results that accounts for the ever increasing number of Eastman Film users.

The majority of portrait photographers use Eastman Portrait Film, *Par Speed*, *Super Speed* and *Panchromatic*.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional Photography

VOLUME VI

JANUARY, 1930

No. 1



A composition by Charles Henry Browne, of Santa Barbara. Beattie's Odeta used for the general illumination, with a Hi-Lite placed close to the plain monks-cloth ground for background shadows

Published by **HIRSCH & KAYE**

239 Grant Avenue, San Francisco

A new contact
and enlarging
paper of rich
warmth and
beauty

INDIATONE

A NEW paper which is a revelation in warmth.

A slow enlarging medium just right for the fast projection equipment now used in so many studios, yet suitable also for contact printing by screening down the lights.

Rich in quality, long in scale, wide in latitude, and beautiful in its distinctly professional tones, Indiatone is a paper meeting a definite need.

Supplied in Cyltex surface—White and Buff — at Enlarging Cyko prices. You will like it.



AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional Photography

by HIRSCH & KAYE, 239 Grant Avenue, San Francisco

VOL. VI

JANUARY, 1930

No. 1

IN THE PROFESSION



"The teaching profession suffered"

Oakland

Albert Salb was born in Germany and came to this country at the age of three and a half, with his parents. They settled in Elgin, Illinois, where he spent his boyhood and youth attending the public schools. He was a student at the

University of Illinois at Urbana.

At the University he met C. E. Kunze, a well known newspaper man of San Francisco, who died last December. Mr. Kunze and Mr. Salb became very close friends. After they left the University they moved to Chicago and there planned to go west, to California.

At the University he received a recommendation as a teacher of drawing and that summer he made application to the Fiske Teacher's Agency at Chicago for a position as teacher. For this application he had to have a photograph taken so he went to the Sackett Studio in Elgin, his home town, for the picture. During a talk with the proprietor, Mr. Sackett, he mentioned the fact that he was interested in photography and was told to come and try his hand at retouching. He learned it so readily that he was engaged by Mr. Sackett to retouch and learn the business. He has been in the business ever since.

The teaching profession, of course, suffered. But such is fate.

Mr. Salb left for the coast that year and went to Portland, Oregon, where he went to work for the Strong Studio. He stayed in Portland for about two years and then came to California. Stayed in California a few months and then returned to Portland. Stayed there a few years and was married there.

Shortly afterwards he opened a studio in Salem, Oregon, which he ran about a year and then disposed of it, and came to California again. He was associated with Mr. G. Edwin Williams, under the name of Williams and Salb, Home Portrait Photographers, Hollywood.

They dissolved partnership and Mr. Salb came north to Redding where he ran the Valentine Studio for a time. He then bought the Brady Studio at Petaluma, stayed there for a number of years. He sold that studio and came to Oakland, where he has been for the last five years.

The present studio is located at 5919 College Ave., just about where Oakland and Berkeley meet. The location may be termed the business section of a high class residence district. Mr. Salb is active in civic affairs and the title often conferred on him, the Mayor of College Avenue, is really an appreciation of his services to the community.

Mrs. Salb has been associated with Mr. Salb in his studios, and through her ability as a receptionist has contributed much to the success of the business. She is known everywhere for her geniality and devotion to duty.



SURESTICK

A White Liquid Photograph Glue

Never Cracks Loose, no odor, always ready, does not draw, discolor or harm your prints, will not get stiff when exposed to air.

HIGH GRADE ADHESIVE—*goes further, only small amount required*

Vacuum Dispensers, which may be refilled—Half-pint, 55c; Pints, 90c

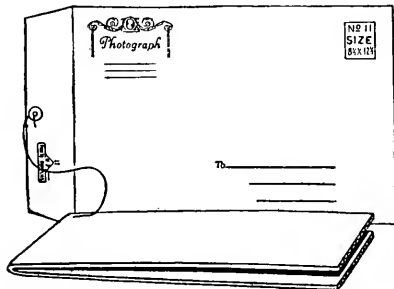
Plain jars—Half-pint, 50c; Pint, 85c; Quarts, \$1.50; Gallon, \$5.00

SMITH CHEMICAL CO.

DEFIANCE, OHIO

Sold by

HIRSCH & KAYE



The New INGENTO Photo Mailer

has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

Made in the Following Popular Sizes

| | |
|--------------|-----------|
| No. 2..... | 5½ x 7½ |
| No. 3..... | 6¾ x 8½ |
| No. 4..... | 7½ x 9½ |
| *No. 5..... | 8¾ x 10½ |
| *No. 6..... | 10¼ x 12¾ |
| *No. 7..... | 12¼ x 14½ |
| *No. 8..... | 10½ x 15 |
| No. 9..... | 6¼ x 9¼ |
| *No. 10..... | 7½ x 11¾ |
| *No. 11..... | 8½ x 11½ |
| *No. 12..... | 13 x 17½ |
| *No. 14..... | 16 x 20¼ |

Packed in cartons containing fifty.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 1. Ingento Photo Mailer is now made 8½ x 11½ inches. It will accommodate photographs 8 x 10 or 7 x 11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

Manufactured by **BURKE & JAMES, Inc., Chicago, Ill.**

Carried in Stock by **HIRSCH & KAYE**

SIZES for any need! PRICES none can meet! Prompt Shipments!

PICTURES ON METAL

Without Sensitized Emulsion

A fundamental discovery in photography that takes the "pictures" directly on cold, hard, untreated metal without the usual photographer's medium of a sensitized plate was made public at Cornell University.

It reveals that seemingly impervious metal records on its surface unseen impressions from streams of electrons and that these marks can be brought into visibility by the right kind of a "developer," exactly as photographic images are brought out on sensitized paper.

The discovery opens a new field of scientific experiment, although at present there is no reason to suspect that electrons, which the public knows as the invisible streams of power that flow from heated filaments into radio tubes, may replace light for photography.

Are we going back to tintypes in a different manner? We can smile today at the tintype and other relics of the past. But "the sun do move" and who can look into the future and tell what photographers will be giving their customers in 1955?

Naturalization Now Requires Photos

AN ACT of Congress, passed March 2, 1929, requires that two photographs be submitted by each immigrant with his declaration of intention to become a citizen of the United States. It is estimated that 500,000 photographs will be required for this purpose annually.

The two photographs (identical) must be taken within thirty days of the date of application.

They must be $2\frac{1}{2} \times 2\frac{1}{2}$ inches in size and printed on single weight, velvet or matte paper; glossy prints are not wanted. They must remain unmounted.

The sitter should be posed against a

white background, full front face, without hat, and showing both ears. The size of the face should be 1 inch from hair to chin and a white space $\frac{1}{2}$ inch wide is to be left over the head for the applicant's signature. The latter may not be written anywhere else on the photographs.

Aside from being of themselves a source of additional revenue, these pictures offer prospects of further business. As in the case of pictures for chauffeurs' licenses (where required) additional photographs can be sold; in fact, the possibilities should be greater, for the immigrant generally has a good many relatives and friends abroad to whom to send his photograph.

It is a well-known fact that orders from foreign residents in this country add greatly to the quantity of photographs made. His initial order is therefore worthy of careful attention, so that he may be made a constant customer and one who will recommend you to his friends.

By showing the small photographs in attractive mountings you can increase the initial order. By making a somewhat longer negative, say $2\frac{1}{2} \times 3\frac{1}{2}$ inches, larger mounted prints can be furnished. Samples of enlargements made from the same negatives are another idea.

Life at bottom is not competitive. It is only in unnatural states that cruel and ruinous competition steps in. The earth produces enough to give decent sustenance to every one. It is possible for labor, production, distribution and reward to be so organized as to make it certain that those who contribute to the social whole shall receive their individual share.

No man was ever meanly born. About his cradle is the wondrous miracle of Life. He may live in infamy and perish miserably, but he is born great.

—Calvin Coolidge.

PROBUS

*Saves the Surface
of your photographic sinks and trays*

USE PROBUS for dark-room walls, shelves, tables, etc. It lends itself splendidly to home production of wooden trays, sinks and similar receptacles used in photographic work-rooms. Applied to wood, fibre or similar compositions, tin or iron, it renders the material proof against water, acid, alkali, and rust.

Just try Probus. This is the simple, modern, inexpensive way to keep your work-room equipment serviceable and looking like new. Merely a coating of Probus Preservative Paint, and the trick is done. It is really remarkable how easily and quickly Probus can be applied—all by yourself, without any mess or worry.

Probus is absolutely safe—It will not affect the most sensitive photographic solution. You can't imagine how satisfactory Probus is, until you use it.

Half Pint Trial Tin 45 cents

ORDER TODAY FROM

HIRSCH & KAYE

Eastman Specialties for the Photo-Engraver

Compete Collodion—Silver Nitrate
Rubber Solltion—Stripping Collodion
Kodamine Negative Paper
Wratten Process Panchromatic Plates
Wratten Color Filters—Proofing Paper
Engravers' Hard Varnish
Topping Powder
Process Plates & Film—Commercial Film
Mono-Lock Process Printing Frame

All the items listed above are twice tested—in the Eastman laboratory and in their engraving department—to insure your complete satisfaction. You will find it true economy to use them in your plant. Write for prices, and for the booklets "Collodion and the Making of Wet Plate Negatives" and "Reproduction Work with Dry Plates and Films."

—In stock at—

HIRSCH & KAYE

Photographic Blue Print Paper

PRINT IN
SUNLIGHT

DEVELOP IN
WATER

EASY, CLEAR . . . CHEAP!

With this paper, you can print your negatives anywhere—at home, camping, motoring—wherever there is sunlight and water.

It will bring out detail better than any other paper made. You will find new delights in your negatives that you never knew were there.

And it costs half as much as ordinary photographic printing papers!

PRICE LIST

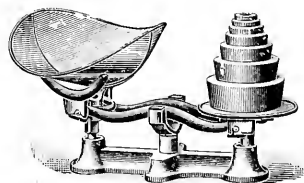
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|------------------------------|---------------------------|--------|
| 3 1/4 x 4 1/4 | per package of 24 sheets, | \$0.25 |
| 3 1/4 x 5 1/2 | " " " " | .27 |
| 4 x 5 | " " " " | .30 |
| 5 x 7 | " " " " | .45 |
| 6 1/2 x 8 1/2 | " " " " | .60 |
| 8 x 10 | " " " " | .90 |
| 18 x 22 | " " " 12 " | 1.50 |
| Per 10 yard roll 25 in. wide | | 3.00 |

PUTZ-POMADE

.. An unexcelled friction reducer, applied with a cloth or a tuft of cotton. Skilled negative workers will not be without it.

Per tin 25 cents

H & K Soda Scales



An accurate and durable scale for weighing photographic chemicals

Capacity 1/2 ounce to 4 pounds

Price, \$4.00

\$1,000.00 a Print

THE late great John Pierpont Morgan once sat for his portrait. Because he sat impatiently, badly, the painter wanted a photographer to help him. Banker Morgan agreed to allow a photographer just two minutes for the job. The next day he arrived punctually to find Photographer Edward J. Steichen, 27, waiting for him. Mr. Steichen had been there for a half-hour studying lights and shades, posing the janitor of the building in the chair where Banker Morgan would sit. Briskly he shunted the sitter to his seat. Banker Morgan sat down, glared into the lens. **Snap.** One picture was taken. Said Steichen:

"Now—would you please sit a little differently? Just swing your head around and we'll have it."

Mr. Morgan moved his head around, then swung back into the identical position. But Photographer Steichen had got what he wanted—his subject had relaxed. It was the same pose, but more naturally and easily arrived at. **Snap.** Another picture. Exactly two minutes had elapsed.

"I like you, young man. I think we'll get along first rate together." He arose and as he departed took out a wad of bills, flipped five \$100 notes to the painter.

"Give this to the young man," he said.

When Photographer Steichen next saw Banker Morgan, he showed him prints of the two pictures. Banker Morgan liked the first, tense pose, ordered a dozen copies. The second, Photographer Steichen's favorite, showed the subject looming characteristically massive out of Rembrandtesque shadow. A trick of light made the chair arm look like a broad, naked knife in Banker Morgan's hand. Banker Morgan looked at this picture, tore it in shreds.

Back in his studio went Photographer Steichen, sorely nettled. He labored over the second plate until he got a fine, enlarged print. He showed it around. Everybody liked it. Dell da Costa Greene, able Morgan librarian, pronounced it the greatest portrait of her boss which she had ever seen. When she showed it to him, he declared he had never seen it before,

authorized her to buy it. She made a bid of \$5,000 to famed pioneer Photographer Alfred Stieglitz, then editor of **Camera Work**, who owned the print. He refused. She then begged Photographer Steichen for another print. For three years he too refused.

Meantime he took photographs and sent them to exhibitions. His work came to the notice of Alfred Stieglitz who then was championing rebel art-causes. In the New York Camera Club Steichen met Stieglitz. He showed his work and Stieglitz, delighted, bought some prints at \$5 each.

In Paris Steichen met the late great Sculptor Auguste Rodin. The two became fast friends. Steichen journeyed around France photographing people of repute and of no repute. When he finally decided that photography, not painting, was his metier, he bonfired all his canvases.

When the War came he was made a U. S. Colonel, chief of the Photographic Section of the Air Service. Under him were 55 officers, 1000 men. They flew over German lines, and "shot" the enemy territory. Our Mr. Derby served in France under Col. Steichen.

Today Edward Steichen is the highest-paid photographer in the country. For his cold cream and lotion ads, his celebrities for the Conde Nast smartcharts **Vogue** and **Vanity Fair**, he often receives \$1,000 a print. To his Manhattan studio have gone such notables as Henry Louis Mencken, Greta Garbo and Gloria Swanson.

—"Steichen the Photographer," by his brother-in-law Poet Carl Sandburg—*Harcourt, Brace & Co.* (\$25).

Every man pays for the amount of bossing he requires, and likewise every man's wages increase in proportion to his ability to act as a boss or foreman of himself and others. The lower the wage rate, the greater the amounts of watching and direction constantly required. The highest wages are paid to the man through whose ability the largest number of men may be profitably employed.—Alfred Kauffman, president, Link-Belt Company.

Make this Test and Judge the Best

WEIGH out equal amounts of *Mallinckrodt* Hydroquinone and the material you are now using. Note the snow-white appearance of M. C. W. Hydroquinone.



DISSOLVE the two samples in the same quantity of sulphite solution.

THEN compare the clarity of the two solutions.

MALLINCKRODT HYDROQUINONE !
will give the clearest solution ♦

NOT only will it be free from any cloud, but no suspended matter of any kind will be found. Clearness of solution is a safe-guard against staining and spotting and is an indication of unusual purity.

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical industry since 1867

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One of the
"Physically and
Chemically
Perfected Photo
Chemicals"
by

Mallinckrodt
▼

VERY MUCH NEEDED

EVERY once in a while a group of photographers band together and form a local association and one of their first acts is to get out a publication of some sort. Many that we have seen are very clever and original, and no doubt serve a very useful purpose.

A characteristic of some of these papers is an "exchange" or "for sale" section, but we have never seen an employment section. This brings us to the meat of the coconut.

The sale or distribution of photographic merchandise is a function best undertaken by a stock house organized with a sales force that has more than local contact. The various associations, however, leave to the stock house the listing of prospective studio employees, a matter that is of the greatest importance to the photographer, but of little actual concern to the stock house.

Employment in the photographic profession, especially at this time of the year, is a matter of uncertainty, and right now many good workmen are idle. These competent people should be listed at the association headquarters, and if rated as satisfactory, that rating in itself should be all the recommendation needed.

It is understood that the service we give you at the Service Desk is given willingly, but we often question its value to the profession, for after all, it is usually nothing more than a list of names, submitted without any knowledge of their past or ability.

It is up to you, after all, to make the expensive trials to determine their worth. We believe an association clearing house and list of competent workers is one of the greatest benefits that can be created by and for association members.

Because of the importance of this matter, "The Focus" will be glad to receive, and if permitted, publish your opinion on this subject. What is your idea?

CANVAS SURFACE

On

WHITE OR CREAM STOCK

Many times you have wished for a canvas-surfaced paper and perhaps did not know we could furnish it. Wellington Canvas-Cream or White on doubleweight stock will produce pictures of unusually artistic tone. Try some. In stock at Hirsche & Kaye in 8 x 10 and 11 x 14 packages of one dozen each.

| | |
|-------------|----------------------|
| 8 x 10 . . | \$1.25 per dozen net |
| 11 x 14 . . | 2.40 " " " |

Other grades of Wellington paper are also in stock.

Day-After-Tomorrow

It is an easy thing to get into the rut and let day-after-tomorrow take care of the job that was set for today, or yesterday. If there was ever a habit which fastens its deadly tentacles into a waiting victim with surer effect, the world has not yet heard of it. Tomorrow is the day set for the job which should have been done today. But the pathetic part of it all is, that pretty soon it becomes day-after-tomorrow and so on, *ad finitum*.

This is not an uncommon affliction. We all have it in some degree. But there is one sure way to rid ourselves of its demoralizing effects and that is "build to-day's business on day-after-tomorrow's ideas." Keep planning in terms of the future, and future development. Keep your ideas two steps ahead of their solutions and you will have no worries about the future of your business.

DEALERS' DISCOUNT ON EASTMAN ROLL FILM

We now give you dealer's discount on orders for Eastman roll film **intended for resale**. Film packs are included in this discount, and you are assured of longest datings.

Now go after the biggest film business you have ever had. Convenient order posts will be supplied and you can have all the window streamers you may need. Empty, dummy cartons and spools are available in limited amounts.

For Perfect Pictures

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(Call it  Gay-vert)

Super Chromosa

The new Gevaert Plate for speed work

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An Enlarging Paper Par Excellence

K-33 -- Buff Platino Gravure

*A new surface for the discriminating
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Ortho Commercial Film

The ideal film for commercial photography

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for more than a third of a century*

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San Francisco

Fresh Stock

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Dependable Merchandise

Low Prices

Master Finishers Hold Convention

The Northern California division of the Master Photo Finishers held their midwinter convention in San Francisco on January 15. Notwithstanding a storm that swept the state, the attendance was larger than ever before and we were impressed with the number of people who traveled a long distance to attend.

The three leading speakers were:

A. J. Cunningham of Utica, N. Y.,

R. J. Wilkinson of Jackson, Mich.,

M. C. Griswold, Eastman Kodak Co.

Mr. Cunningham is national president of the Master Photo Finishers of America and reviewed the national convention recently held in Washington. He used motion pictures and lectures. He also gave an inspirational talk—"Selling the Public."

Mr. Wilkinson is inventor of the Printometer mentioned in "The Focus" for December and is a successful finisher. He spoke on "Retail Profits" and "Production Methods."

Mr. Griswold gave an illustrated talk on the Three Call Line, a retail selling idea which concerns every finisher. During the banquet, at night, he made an announcement of great interest, the details of which will appear in the Eastman advertisement in the Saturday Evening Post, and other publications about May 1. Look for it. You will be interested.

Another worth while factor of the one-day convention was the dealers' display. Hirsch & Kaye displayed, among other things—

Border Printer, Model B

" " Midget Model

Brunner Ferrottype Dryer

Photo Mirror Machine.

Standard Oil Contest Winners Announced

The recent "Scenic or Signic" contest, conducted by the Standard Oil Co. of California, has been concluded. The contest, intended to create interest in the preservation of natural beauty, consisted of two main sections. One provided prizes for the best articles on the subject, the other provided prizes for the best photos submitted in support of the objective of the campaign.

In the contest for photographs most effectively portraying actual defacement, Henry W. Cole's entry won the \$200 first prize. Mr. Cole is of Lake Sutherland, Port Angeles, Washington. The other prize awards are \$100 second prize to Elmer Cunningham, Sacramento, California. A tie in third place brings a \$75 full award to both B. G. Walker, Oakland, California, and Dr. C. W. Benson, Los Angeles, California. The \$50 fourth prize is to Mrs. Dorothy Allen, Reno, Nevada, and the \$25 fifth prize to Dr. C. W. Benson, Los Angeles, California, who also won the tie award for third place.

SUCCESS

Captain Dollar is credited with compiling a list of members of the "Success Family" as follows:

"The father of Success is Work.

The mother of Success is Ambition.

The oldest son is Common Sense.

Some of the other boys are Perseverance, Honesty, Thoroughness, Enthusiasm, Co-operation.

The oldest daughter is Character.

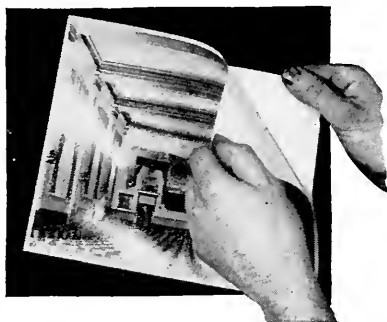
Some of the sisters are Cheerfulness,

Loyalty, Courtesy, Care, Economy, Sincerity, Harmony.

The baby is Opportunity.

Get well acquainted with the 'Old Man' and you will get along pretty well with the rest of the family."

HOLLISTON PHOTO CLOTH is *Self-Adhesive*



WHY bother with paste-pot, brush and scissors; why muddle with measuring, cutting, pasting and trimming? Holliston Photo Cloth is self-adhesive (but not gummed). It produces cloth-backed prints in one quick, clean, easy operation. They lie flat, but are flexible, and they positively do not fray at the edges.

Furnished in white, blue or grey, seven standard sheet sizes. Packed in handy boxes.

Write for samples
Hirsch & Kaye
will supply you

Free from "Sting"



Mallinckrodt **PICTOL**

Mallinckrodt Pictol is fully equal to imported Metol and is used in exactly the same way. Does not affect the hands and will give you

1. Better Tones
2. Greater Detail
3. Longer-Lived Solutions

Furnished in standard size bottles as follows:

| | |
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| Oz. | \$.52 list |
| $\frac{1}{4}$ lb. | 1.60 " |
| $\frac{1}{2}$ " | 3.08 " |
| 1 " | 6.00 " |
| 5 " | 29.50 " |

In stock at

HIRSCH & KAYE

Among the several outstanding articles in this year's American Annual (now ready) is the article "Lighting and Hilighting" by J. W. Beattie. This article alone is of sufficient reason why you should have a copy of the American Annual.

Have you ordered?

Paper cover, \$1.50; cloth, \$2.25.

LIKES OUR FRAMES

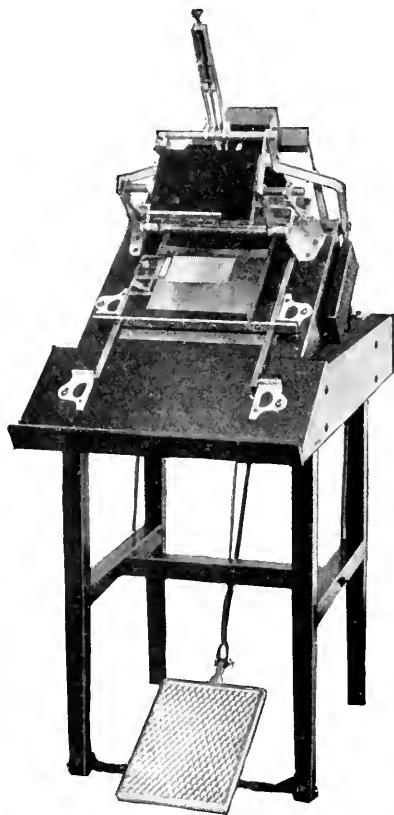
"Please rush three more of those large easel frames #602, Silver, stippled and toned, 10x13.

Just sold the only one left and have orders for two more with oil colors in them.

Ship by parcels post, express, or the best way for them to reach me safe and quick. Think we are going to have sale for your frame line here regularly. They are TAKING with the uers."

Border Printer for Kodak Prints

Now Available in Two Sizes



VAKAGRAPH MODEL B

The border gives the print the finishing touch. It is the frame to the picture. With this machine you can put out a class of work that is different than the other fellow's around the corner.

Its simplicity of operation commends it to those who are about to embark in the photo printing business, and makes it more profitable for those who are already in this business.

This machine was designed and built for the rapid production of photographic prints. Its completeness and its workmanship alone mark it as a long step forward

in the perfecting of photo printing machines.

This machine prints the border, if you want it, if not, the white margins.

Eight sizes of borders furnished with large machine as follows: 127-120-116-118-101-122-124-130 and special sizes may also be added if you wish. Only one design of border to each set is supplied.

Each print is numbered at the time that picture is printed and at a very small extra cost your name or other trade mark can be made to appear on the back of print with the order number.

Borders will let you charge at least a cent more per print if you wish. This machine is furnished with a stand made of hard wood and finished in satin black, and all metal parts are finished in white nickel. The shipping weight is 150 lbs. and the floor space needed is thirty-six by twenty inches. The machine will be ready for use when you receive it.

There are many angles to border printing; such as using your own special border design and having worked up in this design your trade mark, and this one feature alone should be worthy of your earnest consideration. Of course this type of border is extra expense, but well worth every cent it costs.

Light box: Use four 75-watt lights and a pilot light in the center. These lights cannot be turned on until the platen and printing contact has been made, and must be off before platen can be raised.

Each size mask is complete, and may be removed without disturbing its register when another size is to be printed. Changing from one size to another is done in an instant.

With the use of this model B border printer, competition is not to be feared.

The platen and paper holding arrangement and lights are at all times under the operator's control at the handle.

DESCRIPTION SENT ON REQUEST

Price, Model B, \$200
Midget (table) Model, \$80.00
(Terms if desired)

NOW is the time to order
from

HIRSCH & KAYE

"SUCCESSSES PILE UP"

Picturing with
Special Brands for Special Work,
with emulsions made and tested
in Hammer laboratories,
is bringing to the studio
better results and more money
with less labor.

Make negatives
that not only have detail
but have a roundness of tone values
in the highlights and in the shadows,
necessary for the better print.



Write for portfolio of prints

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Ohio Ave. & Miami St.
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Stop Waste. Save Time, Money, Solutions.
For best results install a

STERLING DEVELOPING TANK OUTFIT

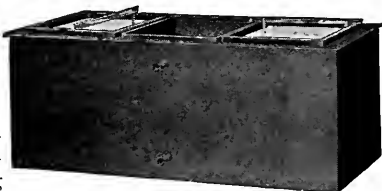
AMATEUR FINISHING OUT-
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ALL WATER-
JACKETED OUT-
FITS have washing
space with circulat-
ing water around
both inner tanks for
temperature regula-
tion.

Two Sizes Commercial Outfits for Plates
and Cut Films.



Sizes No. 1 accommodates both 5x7
and 8x10 Portrait Hangers. Size No. 2
is built for 5x7's only.



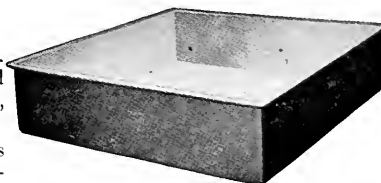
Made in 2 sizes.
5x12x42" hold 10 gallons
8x12x42" hold 17 gallons
Both blue and white tanks.

COMPLETE
COMPACT
ECONOMICAL

Light in weight.
Easily handled and
cleaned. Durable,
and Efficient.

Avoid Spurious
Tanks. Name "Ster-
ling" on Every
Tank.

White Enameled Fixing Baths



STOCK SIZES

12x16x5"
18x24x6"

16x20x6"
20x24x6"

10x12x5"
18x22x5"
20x30x6"

STERLING PHOTO MFG. CO.

"Pioneer Tank Builders," Beaver Falls, Pa.

A VARIETY OF GREETING CARDS

Christmas time brings to us a period of intense activity, extra work and unforeseen problems that must quickly be solved. But Christmas time also brings a flood of greetings from our friends that make the other things quickly forgotten.

Each year the number of greeting cards received from customers increases. And so does the variety. We have in mind the imitation baloney (made of candy), sent by Mr. Schriener, the several timely cartoons, as received from the Art Craft Studio, and the many more original photographs, as sent by the Alta Studios. Some of the cards evidenced much labor (hand painted). We wish space would permit us to list and acknowledge the greetings sent to individuals in our firm and to the firm. Please accept this as our acknowledgment, our thanks, and our means of wishing you a year of all good things in 1930.

Photographing Machinery by Flashlight

This is the name of a booklet prepared by the James H. Smith & Sons Co. It will be a big help to the commercial photographer and the all round studio man who is often called upon to take unusual pictures.

The book was written by D. F. Davis, a Salt Lake City photographer, and is well illustrated with detailed diagrams of the pictures reproduced. You should have a copy, and one will be sent on request.

"PATHWAY" SUGGESTIONS

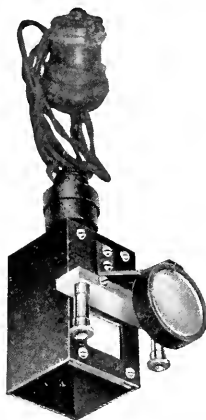
How about the folks who move away? Circularize them. Offer to sell them pictures of the old home town, pictures of the scenes they are familiar with. You may have pictures of relatives or friends and acquaintances which they would like to have. Or you can take them, if you do not already have the negatives. There is a real pull of affection that ties the away-from-home back to the old scene

and the old friends. It will pull business, if you go after it.

It pays to watch the death notices in the papers. A week or 10 days after the death, write a letter to the wife, husband, son or daughter and suggest that you can make splendid enlargements or copies of photographs which they may have of the deceased. And you may have old negatives in file from which they will want prints.

Does "everybody know you"? Some photographers think that there is no need for them to advertise in their cities. "Everybody knows me." But newcomers moving in, children growing up, folks moving away, soon change entirely the trade picture of a community. You might be surprised if you have somebody make a little test on the streets by trying to find just where you are located by asking for you by name. The remedy—good display sign, advertising!

H & K Film Inspection Glass



A convenient and practical device for
film editing.

Smooth running rollers keep the 16 MM. film in proper position for convenient inspection, and a Mazda lamp enables you more plainly to view the pictures. The magnifying feature of this accessory makes it easy to detect faults in the film, correct the order of pictures, and quickly determine where titles are to be inserted.

Price \$8.50 postpaid
Sold subject to ten days trial.

Our Salesmen Tell Us



Ed Stark, one of the owners of the Alta Studio, San Francisco, died after a lingering illness on December 7. For a while it looked as though he would recover, but stomach trouble is a serious affair. His brother Zan will continue the studio.



Ford E. Samuel, Oakland photographer, lives in Alameda, and recently was appointed a member of the Board of Education of his home city. This is an honor of unusual nature, but we know he will be equal to the occasion.



Foto News, the unique "sheet" of the East Bay Commercial Photographers Club, of Oakland, has again been received. It really is clever. Too bad they don't make duplitzed paper, sensitized on both sides like X-Ray film. Then the type would be bigger. Meanwhile, we wonder if their artist would draw for "Focus." (?)



Another card arrived from **Nate Farman**, photographer on board the S.S. Malola on the S. F. Chamber of Commerce good-will tour. He will have some worth while negatives when he returns.

When a photographer takes a picture he usually gets paid for it, but when someone takes the picture the photographer took, it's time to call the police. **E. J. McCullagh**, Berkeley, had an enticing picture of "Miss Berkeley" in his showcase until one midnight, when the case was pried open and the picture taken. No other pictures were disturbed and Berkeley being a college town, we have a suggestion for Sherlock Holmes. However, the incident gave Mr. McCullagh a lot of publicity.



Daniel Freeman, Monterey, was a pre-holiday visitor in San Francisco. For several decades, Mr. Freeman has been an occasional and very welcome caller at our offices.



C. F. Kohler has returned from his trip thru Europe and is again at the helm at his Broadway Studio in Los Angeles.



Sydney Walton of the San Francisco De Forest Studio was severely burned on his left hand by the premature ignition of flash powder.

Mrs. Gladys J. Butler of the Cook & Cook Studio in Oakland cut her left index finger on a metal trimmer in September. She went to the doctor for treatment, but infection set in and it was necessary later to amputate the finger at the second knuckle. She is again at her post, cheerful as ever, and is quite willing that we should mention this as a warning to others who may also suffer a so-called insignificant cut.

A visit by H. E. Roberts and his wife was very much enjoyed. Especially after seeing a few of his colored views of the country east of General Grant National Park which created a desire to forget rush orders, and plan the next vacation. As you may have surmised, Mr. Roberts is photographer at General Grant Park and when you are near the park, drive in and get acquainted with him. His wife, by the way, is an excellent colorist.

A recent visit of the stork has made a Grandpa out of our trans-bay representative Derby. We are happy to report that the young mother and child are doing splendidly. The father is holding his own.

E. O. Webb of San Jose has installed a Brunner Automatic Ferrotype Dryer in his new store. This dryer is making a hit with the trade. It is priced right and in the parlance of the street, "cuts the mustard." Write us for a circular.

Miss Maude Wilson of Palo Alto recently had returned to her a highly prized family album which had been stolen with other effects from her home over twenty-five years ago. A family friend found it on the shelves of a second-hand store in Montana and recognizing the childhood pictures of Miss Wilson, purchased the album, still intact, and forwarded it to her. Which goes to prove that all of Life's Drama is not to be found within the covers of a story book.

Mr. Carl Morey Egginton, noted portrait artist, formerly of San Francisco and more recently of Los Angeles, has opened a finely equipped and appointed studio at Monterey in the San Carlos Hotel Building. He is to be a very busy man, we prophesy.

Walter Allen of Palo Alto with an associate, C. D. Dutton, has perfected a border tinting printer that appears to have great possibilities. They plan, as soon as production difficulties are solved to place the printer on the market.

Mrs. C. Les Meister has returned to Monterey and has opened an attractive Spanish type studio. On a recent visit to Monterey, we found her a bundle of activity.

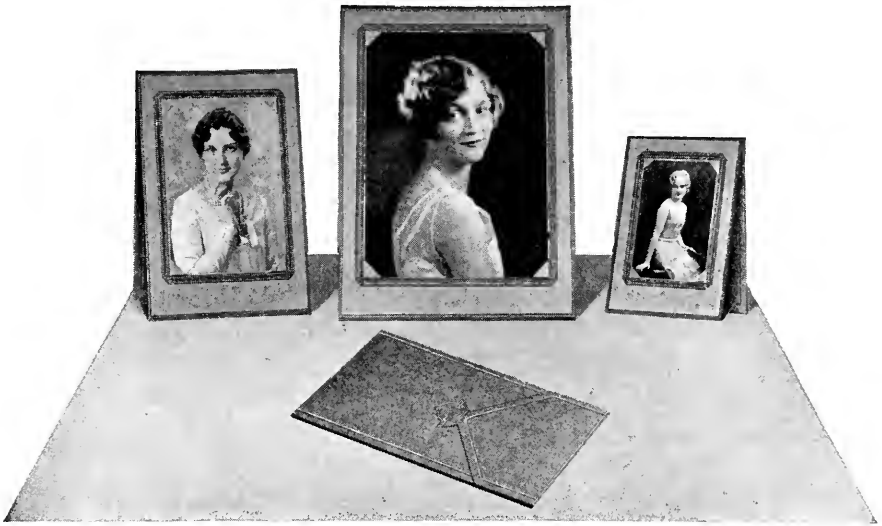
J. L. Wiley at the old Hartsook location in Visalia has completely remodeled the studio and has added many items of up-to-the-minute equipment.

H. A. Staples of Chico, W. S. Valentine of Redding, Frank Webb of Hanford, Nelle Stone of Napa and Charl Egginton of Monterey were recent welcome visitors to our store.

Frank Webb, aerial photographer of Hanford, has been "sky-larking" over Southern California with his camera. When we say this fellow knows his stuff we mean it. He has the best equipment that money can buy, and his aerial shots are gaining him a state-wide reputation. Aside from photography, he is also a "crackin'" good pilot. His war-time experiences over the front lines would fill a book.

For After-the Holiday Business

HERE is a style that makes your medium priced portraits look better than ever.



THE STANFORD

Veinstone stock — both cover and insert. Design is raised in duo tinting — edges of insert *crushed*.

Made in all popular sizes from 2 x 3 to 8 x 10. Prices range from \$4.85 to \$14.50. The 4 x 6 size, for instance, lists at only \$7.50 per 100.

Be sure to see it — you will specially want the smaller sizes for school work.

Samples of both colors for 10 cents and we will include sample of the ARENA, the companion line for horizontal prints. A fine combination to feature.

SAMPLE OFFER F-93

TAPRELL, LOOMIS & CO.
(Eastman Kodak Company) Chicago, Illinois



"JERRY'S" CORNER

By HIMSELF

The day after New Year's I got to work late. The shipping clerk says why are you late, Jerry, and I says—When I looked in the mirror this morning I couldn't see myself, so I figured I had come to work. After a while I found the glass had dropped out of the frame, so here I am.

--:-- --:--

That shows that we should stop once in a while to check up. Not to see where we are, but to see where we're at.

--:-- --:--

First you put down on a piece of paper (enlarging paper is best), 3,000 dollars cash on hand. Sure, I know you haven't got that much, and about \$3.00 is all you've got, but those extra oughts make you look like a big business man. They are what some people call the best circles.

--:-- --:--

Then you add accounts receivable. That includes the \$12 Mrs. Brown owes you for 2 years and promised to pay last Christmas.

--:-- --:--

Then you count your cameras, lenses, backgrounds and what have you. Sure, you put down what they cost when you bought them. Next year add some tangible assets like string and your solvent credits like your hypo and sulphite. If you have any intangible assets on paper, put them in, too.

--:-- --:--

Theres some other things to take off. If you had a new roof put on, thats charged up as overhead. Your running expenses include that leaky faucet, also messenger service.

Now your about half thru. Take another piece of paper (not enlarging, and put down bills payable. Be sure to put in your H & K bills. Next comes the Federal income tax, but photographers dont pay income tax, so that helps a little.

--:-- --:--

You have to take off your appreciation. By the time you do this, you find you owe your backgrounds, lenses and cameras a lot of money. To offset this you put down on the credit side something like 83 cents. Thats your good will.

--:-- --:--

If you had a real surplus last year, add that in and when you figure wages, be sure to include some for the wife and kids what helped you.

--:-- --:--

Now bring the two pieces of paper together. Add up what you got and take off what you owe—

And say your prayers.

--:-- --:--

After you add all these together, you have a lot of figures and you think you made a lot of money. But wait.

--:-- --:--

Maybe you don't know how to take a invent-ery so heres how you do it.

--:-- --:--

"Some of these bank tellers are pretty slick with their fingers. I seen a feller in one o' the banks, and blow me if he didn't have to keep a wet sponge along-side to keep his fingers from getting red hot. He told me so himself."

JERRY.



By Courtesy of the
Universal Pictures
Corporation

Repeat orders say Quality

The best measure of quality is repeat orders—unmistakable testimonials which prove, beyond question, that a product is giving satisfaction.

The astonishing increase in the sale of Agfa Portrait Film in 1929 is gratifying for two reasons—its demonstration of the willingness of pho-

tographers to try what to them is new, and its demonstration of their willingness to adopt it if they find it good.

The satisfactory experience of thousands of professional photographers throughout the world will suggest to those who have not yet tried it the use of Agfa Portrait Film in 1930.



PORTRAIT FILM

AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.

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PORTRAIT PAINTER

Photographic Prints Executed in Oil,
Water Color, Black and White Sepia, etc.

Also Ivory Miniatures.

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FORNIA: In center of highest class shopping district. Fully equipped 8x10, 7x11, 6x8, 5x7, enlarging, copying, and home portrait. Established in district 14 years. Owner's interests in another city demand all his time. Box 2260.

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Retouching — Etching —

Negative Work

Send your order to

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West 3963

Angle Reflector for Mazda Lamps



The Angle Reflector is just the thing where a photographer desires to make up a bank of Mazda lamps for his studio, or wherever it is desired to mount a lamp by suspension. A popular way is to hang them on the skylight to assist daylight.

Diameter 14 inches, Mogul socket, without globe or wiring.

PRICE

\$10.50

COOPER HEWITT LAMPS

(Mercury Vapor)

Three times more actinic than sunlight, and faster than arc lamps.

Used for Portrait Lighting, Copying and Enlarging.

Require no special wiring and consume an unbelievably small amount of current.

Supplied for permanent or portable installation. Write for catalogues.

for sale by **HIRSCH & KAYE**

When Retouching use A. W. Faber's



THE FINEST PENCIL MADE

17 degrees of hardness

6 degrees for positive

1 degree sepia

WRITE US YOUR NEEDS OR TELL OUR SALESMEN

BETAX
GAMMAX
DELTAX



THREE
GOOD
SHUTTERS

FOR those who require extreme accuracy in exposures and simple sturdy construction to withstand hard usage, these improved shutters will make a strong appeal.

An outstanding feature in this new line of shutters is our gearless, pumpless retarding mechanism which is simple in construction and positive in action assuring accurate and unvarying speeds.

Metal diaphragm leaves and shutter blades are incorporated in these models which are ideal for enlarging where heat is intense.

The Betax, Gammax and Deltax shutters are automatic in operation and can be released either with the wire release, or bulb and hose, (with the aid of a bulb attachment. Finished in black lacquer with gold engravings.

| | | | | | | | |
|---------|------------|--------|-------|-------|-------|------|-----|
| Beltax, | Time Bulb, | 1-100, | 1-50, | 1-25, | 1-10, | 1-5, | 1-2 |
| Gammax, | Time Bulb, | 1,100, | 1-50, | 1-25, | 1-10 | | |
| Deltax, | Time Bulb, | 1,100, | 1-50, | 1-25, | | | |

*Maximum speed of three larger Betax shutters is 1-50.

| No. | Light Opening | Lens Opening | Betax | Gammax | Deltax |
|-----|------------------|-----------------|---------|--------|--------|
| 0 | 9/16 in. | 17/32 in. | \$10.00 | \$4.00 | \$3.50 |
| 1 | 3/4 in. | 1-1/16 in. | 10.00 | 5.00 | 4.50 |
| 2 | 1 in. | 1-7/32 in. | 12.00 | 6.00 | |
| 3 | 1 1/4 in. | 1-25/32 in. | 15.00 | | |
| 4 | 1 3/4 in. | 2-3/4 in. | 18.00 | | |
| 5 | 2 1/4 in. | 2-29/32 in. | 22.50 | | |

Prices include flange and wire release.



Things you should know---

Helpful Hints from Here and There

Precautions Against Fire

I should be realized that nitrate film is inflammable and will ignite either when brought into contact with an open flame or when heated to a sufficiently high temperature even in the absence of a flame. For instance, if a piece of nitrate film is placed on a hot radiator it is liable to ignite.

In order to prevent the possibility of a fire, it is necessary to observe the following precautions: (a) Use no open flames, unless carefully shielded, as in a properly designed film drying cabinet. (b) Enforce the "No Smoking" rule rigidly. Employees should not be allowed to carry matches into the plant, and they should sign a "No Matches" chart daily

before starting work. All matches used in the plant should be of the safety type.

The first hazard should be carefully considered in designing the film drying cabinet. To carry off dangerous gases from burning film in the event of a fire in the cabinet, the exhaust pipe should always lead to open air outside the building. If a gas burner is used, it must be so located and shielded that there will be no possibility of its igniting any pieces of film that may be dropped on the floor of the cabinet and blown about by the air currents.

Have the construction details of the drying cabinet approved by your local inspector.—(Foto Finisher.)

Here's a thought from **Camera Craft** for the photographer who is subject to Metol poisoning and yet objects to wearing rubber gloves or finger cots. Get a pint can of Victory white rubber cement (your dealer carries it) and paint the fingers which you usually dip into the developer up as far as the second joint. When finished developing, wash off the coating with benzine, gasoline, naphtha or something of the sort, or just peel off the coating with a finger of the other hand. It rolls off readily.

To Photograph Silverware

Hollow ware may be filled with ice or very cold water; then in a warm damp room the outer surface will become dewed. Dabbing the surface with putty will also kill all reflections. Or the object may be placed inside a tunnel of tissue paper, so that the light reaching it has to pass through the paper.

Repairing an Enameled Developing Tank

Having trouble with our enameled steel film developing tank, a leak having developed in one corner, we sought ways and means for "getting by" with the next day's work until we could get another tank.

After draining and drying the tank we obtained a small size can of Smooth-On No. 1 and mixing a small quantity as directed we forced this into the opening, first of course, cleaning away all loose rust and dirt. After allowing to dry for two hours we applied Probus Paint and filled the tank ready to go, we tried this also on steel enameled trays used for acid stop bath and thus far it has been very successful.

—Suggestion submitted by a reader.

Flashlight Pictures

AT this season the advantages of Flashlight Photography are most apparent.

Professional photographers, both portrait and commercial, likewise amateur photographers, ought to make full use of materials placed at their disposal.

We carry complete stocks of Flashlight equipment and Flashlight materials. The products of all leading manufacturers are here for your selection.

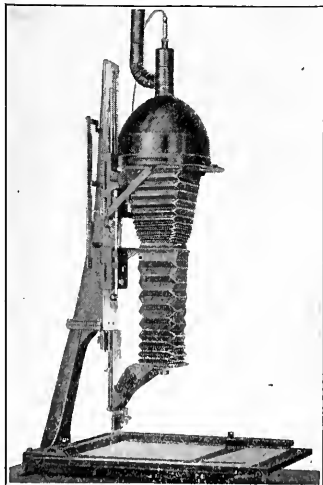
Ingento Sure Shot Flash Lamps
The Clergy Shur-Fire Flash Gun
Caywood Flash Lamps
Victor Electric Flash Lamps
Auto Dependable Flash Lamps
Marshall Meteor Flash Lamps

Agfa Flash Lamps
Halldorson Flash Lamps
Imp Flash Gun
Spredlite Flash Lamps
Flashrite Gun
Eastman Flash Specialties

Illustrated Descriptive Circulars will be sent upon request

Eastman Auto-Focus Enlarger

THE Eastman Auto-Focus Enlarger offers to the photographer or photo finisher the advantages of projection printing in an outfit that sells at an exceptionally attractive price. It takes negatives 5 x 7 inches and smaller, enlarging from 1½ to 4 diameters, the maximum print size being 20 x 28 inches.



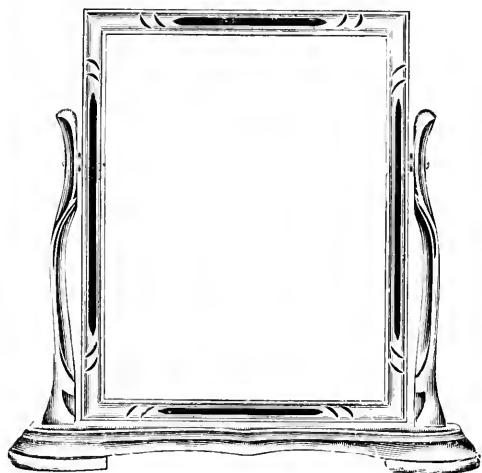
The camera moves on an upright track and is counterbalanced by a spring tape. A specially designed cam on the standard maintains accurate focus at all times. A slight pressure on the operating handle moves the camera up or down to change the image size—a half turn locks it in place.

The negative holder accommodates film or plate negatives 5 x 7 or smaller and four masking slides are readily adjusted to mask out any portion of the negative. The paper holder has movable masking arms for prints up to 20 x 28 inches and a margin gauge is adjustable for white margins from ¼ to 1½ inches.

The lens is the Eastman Anastigmat f.4.5, 7½-inch focal length and the 250-watt Projection Mazda Lamp is in a thoroughly ventilated lamp house. A foot switch controls the light while the enlarger will stand on a bench or table of as small dimensions as 26 x 30 inches. Overall height of machine extended is 69 inches, width, 29 inches, depth, 29 inches.

| | |
|---|----------|
| Eastman Auto-Focus Enlarger, complete, including 5 x 7 camera with Eastman f.4.5 | |
| Anastigmat lens, two 250-watt lamps, paper holder, foot switch and electric cord, | \$475.00 |
| Eastman Diffusing Discs, set of three..... | 25.00 |
| Supplied separately, each..... | 10.00 |
| Reducing attachment, shown attached to Enlarger..... | 30.00 |

TERMS IF DESIRED



No. 1277

Silver Only

7x9 $\frac{3}{4}$ only

\$3.00 each

Remarkable Values!

Big Assortment!



No. 314

Platinum Finish Only

4 $\frac{3}{4}$ x 6 $\frac{3}{4}$ or 7x9 $\frac{3}{4}$

\$3.00 each

Good Frames help to sell

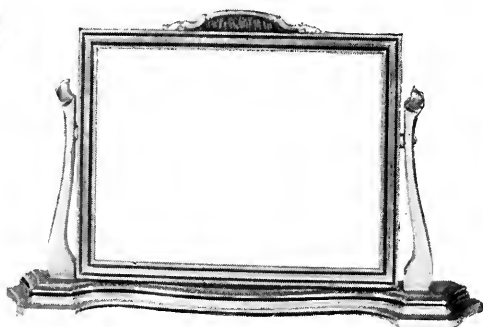
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Good Photographs help to sell

FRAMES!

Pig Profits

Small Investment



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Silver (*Toned*)

or

Platinum (*Toned*)

7x9 $\frac{3}{4}$ only

\$3.00 each

QUALITY is a feature of every one of these beautiful frames. They are carefully assembled—highly burnished—and finished neatly in attractive tones. The platinum finish is a little warmer than the tone, making perfect color harmony for photographs or pictures of any color.

All frames have FELT BASES.

Seventeen styles, sizes 4 x 6 to 10 x 13. Horizontal and vertical. Silver, Platinum, Polychrome tones.

Low Prices. Goods in stock.

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HIRSCH & KAYE
FOR ILLUSTRATED CATALOGUE

Annual Publications

Every photographer should read at least one of the annual publications that will soon be released. The latest methods of technique, formulæ and practice are outlined and the reproduction pictures are something to inspire anyone with new enthusiasm.

NOTICE THE ASSORTMENT WE OFFER

The American Annual Photography, 43rd volume, printed on the finest coated paper and containing one hundred or more reproductions of the best American and foreign photographs of the year together with numerous practical articles, formulary and other information. Price, paper \$1.50, cloth \$2.25. Now ready.

Das Deutsche Lightbild. A magnificent year book with beautifully reproduced photographs and a number of valuable technical articles in both German and English. Last year's volume of this was undoubtedly the finest pictorial annual ever published. Price \$3.75.

Photograms of the Year 1929. The international annual of pictorial photography containing selected prints from the best workers of all countries with valuable criticism of the pictures and other interesting text. Price, paper \$2.50, cloth \$3.50.

The British Journal Photographic Almanac. The big book of photography with practical articles, numerous beautiful pictures in rotogravure and the well-known advertising section. Price, paper \$1.00, cloth \$1.50.

The Pictorial Work of the Royal Photography of Great Britain, 1929. A volume of reproductions of the finest photographs from this year's Royal Photographic Society Exhibition, with a running commentary and criticism by Mr. Tilney. Price, paper \$2.50, cloth \$3.50.

The Year's Photography. The annual number of the Royal Photographic Society's Journal with description and illustration of its annual exhibition of technical and pictorial photographs from all over the world. Price, paper \$1.25.

Penrose's Annual. The Process Year Book and Review of the Graphic Arts, 1929. This book contains valuable articles on the year's progress in photo engraving and printing methods with beautiful monotone and full color reproductions by all the most beautiful processes known. Price, cloth \$4.00

The Japan Photographic Annual. Text partly in English, mainly in Japanese. Beautiful reproductions of Japanese work only. A much larger volume than last year's book. Price, \$3.00.

The Second International Photographic Salon on Japan, 1929. Beautiful full page reproductions of photographs from all over the world, exhibited in Japan in 1929. Price, \$4.00.

The Supply is limited. Order your copies today.

Ain't We Got Fun!

About a year ago, a novel contest was held in our office with results that were interesting. As the first of 1929 approached, one of our order clerks predicted that a certain customer would send us the first order of the New Year. Other opinions were voiced, and soon the entire organization was in the contest, each having picked what would appear to be a winner.

The results were so far beyond anyone's expectation that it was rather difficult to say just which order was the first because orders arrived by regular mail, air mail, special delivery and telegram. A few of the orders were written out and slipped under the door on New Year's day.

This year, the contest was repeated, but in a little different manner. The question was, would So-and-So send us an order which would be his or her first order for the year 1930. Again the results were watched with interest and you would have enjoyed looking in on the opening of the morning mail for the first few mornings of January. The response is very much appreciated by the management and employees.

How to Tell the Sensitized Side of an Eastman Film

It is a lucky photographer who has never failed to get the film in the holder right side up. To obviate mishaps of this kind there is placed in each box of Eastman professional and cut films an instruction sheet. Because the boxes are opened in the dark room this sheet of instructions is not always noticed. It reads as follows: "Two V-notches will be felt in one edge of each film. This is a guide for determining the sensitized side. When the film is so placed that the notches are on

the upper edge and at the right-hand corner, the emulsion or sensitized side is face up." It has been aptly suggested that Eastman would help the photographer considerably by printing instructions of this kind on the outside of the box and on all envelopes containing cut films.

Are You Too Familiar With Your Studio?

Too great a familiarity with your studio is likely to breed oblivion to its faults. It is a good thing for every photographer occasionally to leave his own work shop and call on his fellow photographer in a nearby city and observe how he is conducting his business. See how his studio looks; what equipment he is using; how he treats his customers; what new ideas he has developed in the course of the year to make for greater efficiency in his studio or for better work.

If you remain too close to your own studio, you soon become so familiar with its routine that you fail to discover any faults in it. You go on day after day, doing things exactly as you did them the day before, and the day before that. No new ways of doing things better ever enter your mind.

But the minute you step into someone else's studio you notice everything—you are able to observe with an open mind whether it is good or bad—whether such and such a practice could be put into practical use in your studio. You are able to compare your fellow workman's methods with your own and to discard those that are faulty and adopt those that are good.

Make up your mind, now that the Christmas rush is over, to take a vacation of a day or two to visit studios similar to your own in surrounding towns. You will be surprised when you return how fresh a viewpoint it will give you on your own studio and its faults and virtues.

—Lieber's Photo News.

Bargains for the Photographer

| | | | |
|-----------------------|-----------|---------------------------|--------|
| No. 123 Photo Mailers | 4½ x 7 | Special price per hundred | \$1.00 |
| No. 234 " " | 5½ x 11¼ | " " " " | 2.00 |
| No. 240 " " | 6½ x 13¼ | " " " " | 2.50 |
| No. 246 " " | 7½ x 15¼ | " " " " | 3.30 |
| No. 162 " " | 13¼ x 17½ | " " " " | 5.20 |
| No. 160 " " | 12 x 18 | " " " " | 5.00 |
| No. 157 " " | 12¼ x 16¼ | " " " " | 4.80 |
| No. 154 " " | 12½ x 14½ | " " " " | 4.50 |

CARBON TISSUE

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|---------|---------|----------------|---------|---------|-----------------|
| 2 Bands | No. 95 | Chocolate Red | 2 Bands | No. 145 | Grey Green |
| 10 " | No. 103 | Warm Black | 1 " | No. 149 | Dark Red |
| 39 " | No. 105 | Sepia | 10 " | No. 150 | Ruby Brown |
| 4 " | No. 111 | Cool Sepia | 1 " | No. 169 | Van Dyke Brown |
| 6 " | No. 113 | Portrait Brown | 2 " | No. 168 | Ink Pot |
| 1 " | No. 139 | Rose Pink | 8 " | No. 90 | Single Transfer |
| 1 " | No. 140 | Bottle Green | | | |

Offered at 33-1/3% from standard list.

(12 rolls, 40%. May be assorted.)

SCREENS

To reduce a surplus stock to normal, we offer subject to prior sale, the following motion picture screens:

| | | | | | | | |
|---|--------|---------|---------|---------|------------|---------|------|
| 2 | Type D | Bead | Screens | 15 x 20 | list price | \$10.00 | each |
| 2 | " | E | " | 36 x 48 | " " | 22.50 | " |
| 1 | " | E | " | 39 x 52 | " " | 25.00 | " |
| 3 | " | D | " | 39 x 52 | " " | 27.50 | " |
| 8 | #1 | Eastman | folding | 30 x 40 | " " | 25.00 | " |
| 3 | #2 | " | " | 39 x 52 | " " | 35.00 | " |

These are new screens and special prices will be withdrawn as soon as surplus is sold. Write for Bargain Prices!

INTERESTING BOOKS

| | | |
|--|--------|------------|
| "Roentgen Interpretation" | \$3.00 | list price |
| "Systematic Dev. of X-Ray Plates and Films" | 2.00 | " " |
| "U. S. Army X-Ray Manual" | 4.50 | " " |
| "X-Ray Technique" by Hirsch | 10.00 | " " |
| "Interpretation of Dental and Maxillary Roentgenograms" | 2.75 | " " |
| "Dental Radiography" by Raper | 7.75 | " " |
| "X-Rays and Crystal Structure" by Bragg | 4.00 | " " |
| "Essentials of Medical Electricity" | 3.00 | " " |
| "Manual of X-Ray Technique" by Christie | 3.25 | " " |
| "Electro Radiographic Diagnosis," by Rayer | 3.75 | " " |
| "Practical Electro-Therapeutics & X-Ray Therapy" by Martin | 4.00 | " " |

WHILE THEY LAST — LESS 50% FROM ABOVE PRICES

Bargains for the Photographer

Bargain Packages—first time offered
(sold only in lots as listed.)

Bargain Package No. 1 Price 75c

- 1 Ajax Candle Lamp with red glass.
- 1 2-oz. Measuring Glass
- 1 3¼ x 4¼ Print Frame with glass
- 3 4 x 5 Glass Trays
- 1 Porcelain Drain to hold 12 negatives
- 1 copy Principles of Simplified
PHOTOGRAPHY
- 1 Agfa Manual for beginners

Bargain Package No. 2 Price \$3.95

- 1 Glass Mortar & Pestle (not exceed
16-oz. size)
- 3 7 x 9 Composition Trays
- 1 5 x 7 Glass Fixing Box for Hypo
- 1 Wood Negative Rack—capacity 25
plates
- 1 Zinc or galvanized iron Washing
Box for 4 x 5 or smaller plates.

Bargain Package No. 3 Price \$3.75

- 3 7 x 9 Assorted Glass Trays
- 1 5 x 7 Glass Fixing Box
- 1 Wood Negative Rack—capacity 25
plates
- 1 4¼ x 6½ (or 4 x 5) Print Frame
with glass
- 1 copy "Here's the Answer."

Bargain Package No. 4 Price \$1.35

- 3 bottles Dry Mucilage (in strips)
gummed both sides. A handy ad-
hesive.
- 3 copies Photo Miniature. (We send
you a list. You select them.)
- 1 carton of Clover Leaf Thumb Tacks
and Thumb Tack Hangers.

Bargain Package No. 5 Price \$1.35

- 1 doz. Dixon Retouching Pencils
Choice of 2H-3H or HB (or as-
sorted)
- 1 Negative Drying Rack
- 1 32-oz. Glass Mortar & Pestle
- 1 Folding Dark Room Lamp

Clear Transparent Celluloid, about
the thickness of a blotter. Bargain
prices.

20 x 48 per sheet 60c
20 x 36 per sheet 50c

UNUSUAL DISCOUNT!

Roll film in popular sizes, fresh ma-
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The discount and brand of film will
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(for the home portrait operator)

Bargain Price \$17.50

20 x 24 STEEL TRAY

Bargain at \$6.00

Portrait Film Kits to use film in
plate holders.

8 x 10 6½ x 8½ 4¼ x 6½
While they last . . . 10c each

Wood Plate Kits

6½ x 8½ to 5 x 7
8 x 10 to 6½ x 8½
8 x 10 to 5 x 7

While they last . . . 15c each

Dixon Retouching Pencils

H—2H—3H—HB

Per dozen.....\$0.72 (may be assorted)
Per dozen.....\$6.95 (may be assorted)

Brenkert Mazda Spotlight

With 400-watt lamp. Has a heavy,
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Perkins Automatic Arc Lamp

Bargain Price \$55.00



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Greater speed to begin with . . . far better results at the end. Elimination of retouching drudgery to a marked degree. Proved ability to transmit, in a sequence of perfect tone gradations, the relative values of colors as the eye actually sees them.

That's why the estimation of DEFENDER PANCHROMATIC FILM has risen so rapidly in the field of commercial photography and in the studios of portrait artists.

Defender Photo Supply
Company, Inc.
Rochester, N. Y.



DEFENDER

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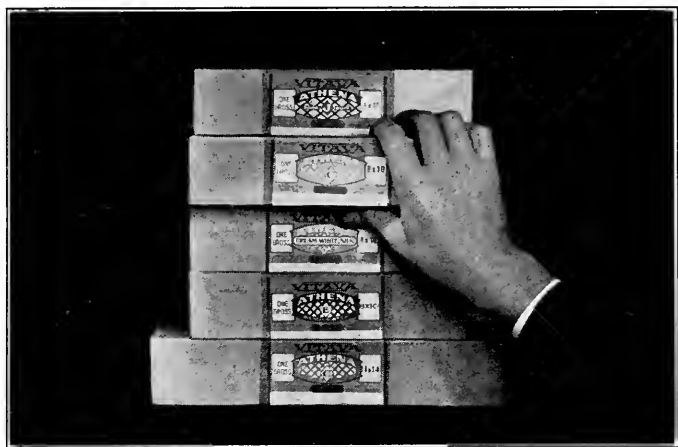


In portraiture there is no highlight so strong but that the ground glass will show it interwoven with minute shadows. These shadows produce the brilliance and roundness and texture of skin or white drapery that make the highlights interesting.

Halation, caused by the spreading of reflected light from the under side of the emulsion support, is practically eliminated in film. That's why Eastman Portrait Film negatives preserve the detail of highlights as no other negative-making material can.

Eastman Portrait Film, Par Speed, Super Speed and Panchromatic, at your dealer's.

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Among its eighteen brands one finds a complete range of surface textures, from smooth semi-matte to rough, with and without lustre. There are also the distinctive Silk, Linen and Old Master surfaces, and white, cream white, ivory and buff stocks—eighteen brands of quality papers for fine portrait prints. Ask for the Vitava Booklet.

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THE FOCUS

Published Monthly in the Interests of Professional Photography

VOLUME VI

FEBRUARY, 1930

No 2




SHADOWS AND HIGHLIGHTS
By J. Jucdes

Published by **HIRSCH & KAYE**

239 Grant Avenue, San Francisco



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of the
Universal
Pictures
Corporation



**All who have
tried Agfa have
found it good**

living up to all the assertions
made about it, and giving
negatives of the highest qual-
ity with a uniform certainty in
manipulation.

Portrait photographers have
grown to recognize Agfa as
being a particularly fine film
for portraiture. All who have
tried it have found it good—



**PORTRAIT
FILM**

AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.

THE FOCUS

Published Monthly in the Interests of Professional Photography

by HIRSCH & KAYE, 239 Grant Avenue, San Francisco

VOL. VI

FEBRUARY, 1930

No. 2

IN THE PROFESSION

Hemet



"He made a set of views"

This month our subject takes us to the San Jacinto Valley to the interesting town of Hemet, located 89 miles (in the suburbs) southeast of Los Angeles.

Paul Frink Cogley is located in Hemet, though a native of Shenandoah, Iowa. His father was a dentist. Most dentists these days have a hobby, either detective stories or card tricks, but Dentist Cogley was interested in photography. His mother was a daughter of Representative Frink of Iowa and was a skilled artist. It is only natural, then, that the boy should acquire a desire to make pictures.

His father died when the boy was only five, and he was raised by his mother and grandfather, and enjoyed the benefits of ideal surroundings. Outside of school hours, he obtained a position in a local studio and soon did his own finishing as well as to make a set of community views that went over big.

On leaving high school, he went to Kansas City, Missouri, and found a position in the Bauer and Coffee

Studio, where he stayed five years. From there, he went to the Schultz Studio in St. Joseph, and then to the Wood Studio in Chicago. Coming to California, he took over the management of the Vreeland Studio in El Centro where he remained four years. The San Diego Vreeland studio was his next move till June, 1929, when he opened his own studio in Hemet.

He is married and has a boy of 11 and a girl of 7. At every opportunity the family goes to the San Jacinto Mountains, where he finds time to indulge in his hobby of sketching and painting. He belongs to the Lions Club and Chamber of Commerce, as well as the Photographers Association of America and the Photographers Association of the Orange Belt.

Call on him when you can, to discuss art, business or an outing to the mountains and you'll find him a regular fellow.

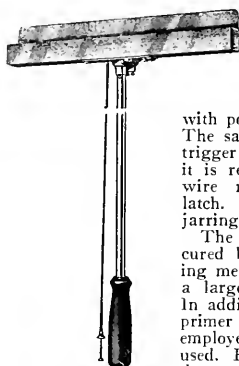
Give us, O give us the man who sings at his work! Be his occupation what it may, he is equal to any of those who follow the same pursuit in silent sullenness. He will do more in the same time—he will do it better—he will persevere longer. One is scarcely sensible to fatigue while he marches to music. The very stars are said to make harmony as they revolve in their spheres.

—Carlyle.

THE LATEST IN FLASH LAMPS

Ingento Sure-Shot Flash Lamp

(Patent Applied for)
SAFE — POSITIVE IGNITION
Guaranteed in Every Way



The Ingento Sure-Shot makes a safe hand lamp.

The Ingento Sure-Shot Flash Lamp is the most perfect device of its kind ever produced. It was designed by a flash light expert to combine safety with positive firing. It does both. The safety latch holds the firing trigger in place securely until it is released by an antinous or wire release which raises the latch. It cannot be released by jarring or vibration.

The positive ignition is secured by means of three sparking metals or flints which throw a large flame into the powder. In addition to the above, a quiet primer cartridge similar to that employed in shot guns may be used. Either will ignite the powder—with both ends you are doubly sure. All mechanical parts are protected from the flash. This outfit is sturdily built and will give long service.

The Ingento Sure-Shot Flash Lamps in addition to being hand lamps, can be placed on stands or hung from the ceiling and can be connected with a duplex release for simultaneous firing. By using a long release it is possible to set off the flash at any distance up to ten feet.

The handle can be slipped off quickly and the pan placed in the ordinary flash bag, thus eliminating all heavy electric wiring.

We guarantee this lamp to give you 100% satisfaction in every way. Try the Ingento Sure-shot. If you don't agree that it is all we claim for it, send it back and your money will be cheerfully refunded.

PRICES

| | |
|--|--------|
| No. 5 Ingento Sure-Shot Flash Lamp, 5" pan, each | \$4.50 |
| No. 10 Ingento Sure-Shot Flash Lamp, 10" pan, each | 6.00 |
| No. 18 Ingento Sure-Shot Flash Lamp, 18" pan, each | 7.50 |
| Sparkling Metals for above, each..... | .10 |
| Primers for above per 100..... | 1.00 |
| (Primers can be shipped by express or freight only) | |

| | |
|---|------|
| No. 0 Nickel Plated 6 ft. folding stand, each..... | 2.50 |
| 12-ft. Dual Release for operating two Ingento Sure-Shot Lamps simultaneously, each..... | 4.50 |

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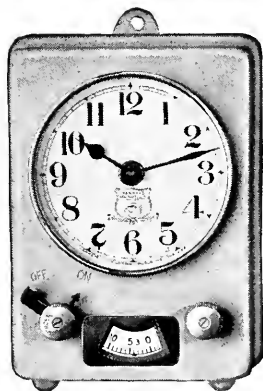
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A turn of the knob sets dial for the exact number of minutes you want prints or negatives to wash. Save your time and energy. A good, dependable clock.

Price \$7.50

PHOTOGRAPHS

Live Forever

But Do Your Photographs Have Life?

AT some time or other, you will be asked to make pictures intended to give publicity to a subject. It is most important that publicity pictures have life and indicate that the scene is accessible. Too many pictures are really studies in still life, and while beautiful to behold, fail to create the desire to visit.

Is your picture intended for a tourist agency? The scene may be a beautiful beach, but unless you show it being enjoyed by people, it may just as well be the beach of an uninhabited island in another part of the world. Is the scene a grove of big trees, such as we have only in California? Then don't merely show trees. Show people in the picture to indicate that they are accessible. If possible, show people in appropriate attire.

Is the scene a charming mountain valley such as people like to see? Put people into the picture, and create the appearance of enjoyment of the scene. Otherwise, your picture will have no personal appeal, for most likely the scene will register as one that requires an Indian guide, a pack team, and lots of effort to enjoy.

A picture of El Capitan or Half Dome, in winter, without people will almost create a negative attitude because of the thought of cold. But show a lot of people enjoying winter sports and you create the desire to participate.

We think photographers have been too much inclined to be governed by the sunlight, losing sight of the object of the picture.

A railroad folder shows a view of

the Ferry Building in San Francisco and mentions that more people pass through it daily than any similar building. But does the picture support the statement? Indeed not! The picture was made at 2 p.m., a very quiet time, from an adjoining roof, and less than 25 people can be seen, and the Ferry Building actually looks deserted. To support the statement, another picture, taken from Market Street at 12:15 Saturday noon, showing the parade of commuters, would be more convincing.

If called to make pictures of a real estate project, don't indulge in landscapes. Most likely, your picture will be without signs of life except a salesman's car, with no customers or prospects in sight. Show people. Show activity. If possible, show buildings or street activity. No one will buy if the place seems dead.

These suggestions do not apply to all pictures, of course, but keep this in mind—find out what the pictures are intended for and produce them, even if at the expense of superior lighting.

Defender Canvas

Velour Black Canvas is the latest product of the Defender Photo Supply Co. It is a real canvas, with rich, silky, lustrous surface, suitable for projection from average negatives. Excellent for coloring.

For the time being, it will be supplied only in 44 inch rolls, in multiples of 5 feet in length, minimum size 5 feet.

The price is \$1.50 a lineal or running foot.

Order your trial roll now, from
HIRSCH & KAYE.

[THE FOCUS for FEBRUARY, 1930]

For Perfect Pictures

Gevaert

(Call it  Gay-vert)

Super Chromosa

The new Gevaert Plate for speed work

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Fresh Stock

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Low Prices

We appreciate these--

I have received all goods in first class condition and we are greatly pleased with them, especially the Pako printer. I thought that I had a printer of my own that worked about as good as any on the market, but I have to hand it to the Pako printer that it is a "humdinger."

I want to thank you for your extension of my account—and the many kind courtesies of your salesman, wishing you the Season's Greetings.

Thank you for prompt attention to my many small needs since locating here, and wishing all a prosperous and happy New Year, I enclose check to balance my account.

May I tender you my best wishes for the Holidays just past and more particularly for the New Year just ahead.

I wish to thank you for your kind interest in my business relations with you. I assure you that there is no concern with which I deal that I have any more cordial feelings.

Everything O.K. Just haven't been in the market for anything.

It's 22 years since I have had the pleasure of visiting the "Hirsch and Kaye" store—Good luck to you for another year.

I have been very well satisfied with all our business dealings and hope this year will be a bigger and better business for us both. After New Year I hope to call at the plant and look over some of the new machinery and stock.

One-Sixth of Our Silver Comes From Scrap

Scrap film from Hollywood moves to silver refineries by the car-load. Water used in washing down walls and woodwork in factories, sweepings from floors, yield up their treasure.

Silver recovered from waste annually totals 10,000,000 ounces, worth \$5,000,000. That is 18% of our total production. Methods of recovering waste keep improving, and photographers who merely pour their old hypo down the sewer pipe are throwing away just so much money.

One studio in Hollywood enjoys a revenue of \$6,000 a month from hypo solutions and silver recovered from discarded film. The possibilities in your studio are relatively as good. Order a can of Albo today.

HOW MANY DO YOU RECALL?

We quote from the *S. F. Chronicle*, issue of Jan. 4, 1905,—

The Convention of the Photographers' Association of California closed with a banquet, at which L. D. Hicks, F. A. Webster, O. H. Boye, Louis Thors, D. F. Mullender, Thomas P. Andrews, Jacob Fouzer, S. E. Goodall, John Guerin, Lawrence Terkelson and T. H. Wilton responded to toasts.

First want to thank you for the wonderful workmanship on enlargements. I have been in business for many years and this is the best outside work I have ever had done. Fortunate for your firm to have such a high class man with you in this branch.

"SUCCESSES PILE UP"

Picturing with
Special Brands for Special Work,
with emulsions made and tested
in Hammer laboratories,
is bringing to the studio
better results and more money
with less labor.

Make negatives
that not only have detail
but have a roundness of tone values
in the highlights and in the shadows,
necessary for the better print.



Write for portfolio of prints

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*AN UNUSUAL PAPER FOR PROJECTION PRINTING
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*For those who wish their prints to command attention and produce
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Grade "A" Thin Parchment--Grade "B" Medium Weight Parchment

Price per dozen--8x10, \$1.70; 11x14, \$3.25

Order from **HIRSCH & KAYE**

COOPER HEWITT LAMPS

(Mercury Vapor)

Three times more actinic than sunlight, and faster than arc lamps.

Used for Portrait Lighting, Copying and Enlarging.

Require no special wiring and consume an unbelievably small amount of current.

Supplied for permanent or portable installation. Write for catalogues.

for sale by **HIRSCH & KAYE**

BUSINESS IS GOOD

but we must go after it

An Editorial by George W. Harris

Chairman of the Advertising Committee, The P. A. of A.

THIS year, 1930, marks the golden anniversary of the photographic profession, and it has occurred to me that, due to the recent stock market losses, our plans for great expansions during this year should be recorded and broadcast.

Personally I have felt, ever since this so-called crash, that it would have little effect upon our business, especially if we keep our heads up, and avoid becoming nervous over an exaggerated happening. We know that the number of people, mostly inexperienced, who sustained heavy losses, is estimated at about $\frac{3}{4}$ of 1 per cent of the population.

It is nothing!

A drop in the bucket, especially when we consider our great resources.

President Hoover, acting as a sound business man, took quick action, and the results have proved that his plan was a sound one.

The conferences of business heads which he has held in Washington have brought these executive brains in harmony. They have set in motion the many wheels of continued prosperity.

I know that the members of the association will join with me in expressing the sincere belief that business in the United States

—is sound.

Buying power is high.

Business is good; but,

—we must go after it.

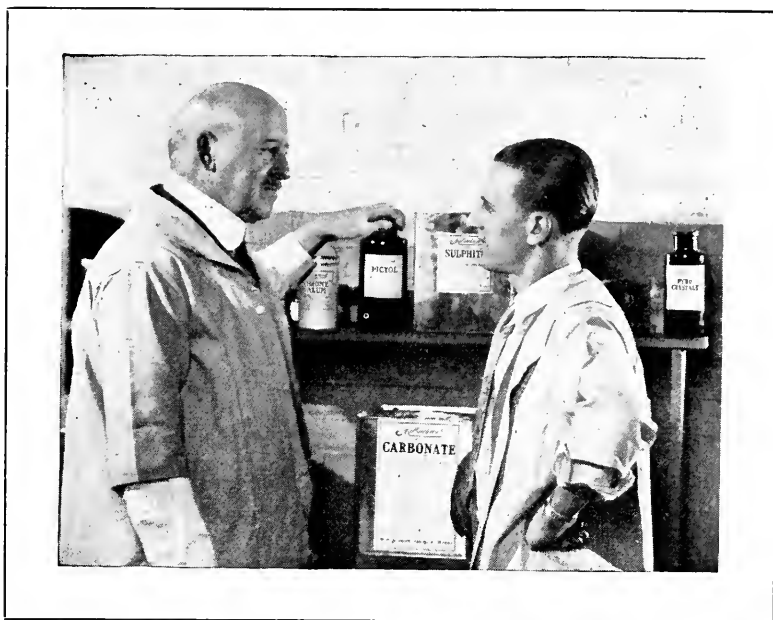
'Splain It to Me, Andy, 'Splain It!

PEPSODENT, first national advertiser to use the radio every day, took over the "Amos 'n Andy" broadcast in the fall; paid some \$750,000 a year for the service. Of this amount "Amos 'n Andy," in private life Charles J. Correll and Freeman F. Cosden, are said to receive about one-fourth.

The company sought to change the "Amos 'n Andy" broadcast from ten to six o'clock central time, and did so for a short while. But immediately protests began to pour in. One hundred thousand letters, telegrams and telephone calls were received within a week; mid-western merchants complained that their trade was being ruined because customers had to hurry

home to listen to the radio; employers protested that clerks and stenographers sneaked home early; dealers wired that they would no longer handle Pepsodent; citizens wrote and wired that they had thrown their tubes of Pepsodent into the sink; newspapers printed protest ballots. In the end, the fans won; since November 25 "Amos 'n Andy" have been on the air twice nightly, at 7 o'clock eastern time and 10:30 central time, 4 and 8:30 p.m. Pacific time.

The explanation, Amos, is quite simple. Give the people what they want, not what you want to give them.



"For fifty years
I've used Mallinckrodt chemicals.
They're fine, trustworthy friends."



Write for your
copy of our
Handbook
"Chemistry of
Photography"

"Physically and Chemically Perfected"

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical industry since 1867

ST. LOUIS MONTREAL PHILADELPHIA NEW YORK



Things you should know---

To Photograph Objects Under Glass.—If it is desired to show the glass cover, give about one-fourth of the whole exposure to the object with the glass in position; then remove the glass, and complete the exposure.

To Blacken Wood.—Use:

| | | |
|-----------|----------|--------|
| Borax | 62.5 g | 1 oz. |
| Glycerine | 62.5 ccm | 1 oz. |
| Shellac | 125 g | 2 oz. |
| Water | 1000 ccm | 16 oz. |

Boil until completely dissolved and add water to make up the original bulk, then add nigrosine WS, 125 g. or 2 oz., stir until thoroughly dissolved, and paint the wood two or three times. This is not as satisfactory as the following, in which the aniline black is chemically formed in the wood:

| | | |
|----------------------|----------|---------|
| Potassium bichromate | 70 g | 538 gr. |
| Cupric chloride | 70 g | 538 gr. |
| Hot water | 1000 ccm | 16 oz. |

The wood should be freed from grease, then painted with this solution and allowed to dry well, then painted with:

| | | |
|-----------------------|----------|--------|
| Aniline hydrochloride | 140 g | 2¼ oz. |
| Water | 1000 ccm | 16 oz. |

Allow to dry, wipe off any yellow powder that forms, and repaint with these solutions until black enough. As a rule, two coats are sufficient, as the color deepens in a day or two. Then rub well with boiled linseed oil and leave to dry.

Photographing Machinery — Bright parts may be dulled by painting over with a thin cream of white lead and turpentine, darkened by the admixture of lampblack to give a grey. Frequently, dabbing the surfaces with a lump of putty will be sufficient.

To Photograph Memorial Stones and Brasses.—These often present considerable trouble, but if the surfaces of the stones are swept clean and strong side lighting used, the lettering and carvings will be thrown up into better relief. Wetting the stone frequently brings out indistinct lettering. In the case of brasses, rubbing with whiting, avoiding any deposit in the letters, is useful, as is also side lighting. Rubbings, obtained by placing a sheet of paper over the brasses and rubbing with a soft pencil or charcoal, may also be used.

To Photograph Coins.—These may be smoked with burning magnesium ribbon, which leaves a delicate white film on their surfaces. Side lighting is preferable, so as to throw the figures, etc., into relief. An impression may be taken in fine plaster of Paris, and this photographed. Or the coins may be placed on a fine white calendered card, slightly dampened, with a backing of blotting or other soft paper and passed through a copying or other press. This gives us an intaglio of the coin, which, if lighted with a strong light from the bottom of the design, will when viewed in usual manner give the impression of the relief of the original.



The New INGENTO Photo Mailer

Has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made $8\frac{1}{2} \times 11\frac{1}{2}$ inches. It will accommodate photographs 8×10 or 7×11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

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BURKE & JAMES, Inc.

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SIZES for any need PRICES none can meet!
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| No. 4..... | $7\frac{1}{2} \times 9\frac{1}{2}$ |
| *No. 5..... | $8\frac{3}{4} \times 10\frac{1}{2}$ |
| *No. 6..... | $10\frac{1}{4} \times 12\frac{3}{8}$ |
| *No. 7..... | $12\frac{1}{4} \times 14\frac{1}{2}$ |
| *No. 8..... | $10\frac{1}{2} \times 15$ |
| No. 9..... | $6\frac{3}{4} \times 9\frac{1}{4}$ |
| *No. 10..... | $7\frac{1}{2} \times 11\frac{3}{4}$ |
| *No. 11..... | $8\frac{1}{2} \times 11\frac{1}{2}$ |
| *No. 12..... | $13 \times 17\frac{1}{2}$ |
| No. 14..... | $16 \times 20\frac{1}{4}$ |

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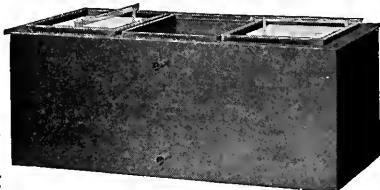
AMATEUR FINISHING OUTFIT for Roll Film and Circuit Work

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**FINEST
PORCELAIN
ENAMEL**

THE BEST BY
TEST

ALL WATER-JACKETED OUTFITS have washing space with circulating water around both inner tanks for temperature regulation.

Two Sizes Commercial Outfits for Plates and Cut Films.



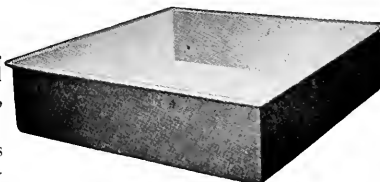
Sizes No. 1 accommodates both 5×7 and 8×10 Portrait Hangers. Size No. 2 is built for 5×7 's only.

**COMPLETE
COMPACT
ECONOMICAL**

Light in weight, Easily handled and cleaned. Durable, and Efficient.

Avoid Spurious Tanks. Name "Sterling" on Every Tank.

White Enameled Fixing Baths



STOCK SIZES

| | | |
|---------------------------|---------------------------|---------------------------|
| $12 \times 16 \times 5$ " | $16 \times 20 \times 6$ " | $10 \times 12 \times 5$ " |
| $18 \times 24 \times 6$ " | $20 \times 24 \times 6$ " | $18 \times 22 \times 5$ " |
| | | $20 \times 30 \times 6$ " |

STERLING PHOTO MFG. CO.

"Pioneer Tank Builders," Beaver Falls, Pa.



Made in 2 sizes.
 $5 \times 12 \times 42$ " hold 10 gallons
 $8 \times 12 \times 42$ " hold 17 gallons
Both blue and white tanks.



No. 602

Silver, Stippled and Toned

10x13 only

\$3.75 each



No. 307

Silver and Polychrome

or

Platinum and Polychrome

4¾ or 7x9¾

\$1.65 each

Quality FRAMES!

Here are a few of the styles we offer. Notice the attractive prices. Other styles are shown in catalogue sent on request.

Order today

from *HIRSCH & KAYE*



No. 203

Silver and Dark Brown

or

Platinum, Stippled

4¾x6¾ or 7x9¾

\$1.35 each



No. 425

Platinum, toned with Blue

7x9¾ only

\$2.50 each

:: LISTED at the SERVICE DESK ::

Are you looking for a Studio Location? Is your Studio for Sale? Are you seeking competent help? ALL of these problems are answered in these columns. We have insufficient space to list all the Studios offered for sale, and for the same reason are unable to give complete descriptions. If interested, get in touch with the HIRSCH & KAYE Service Desk. We'll be delighted to assist you. There is no charge for listing your business for sale in THE FOCUS.

Studios are available in these locations:

California

| | | | |
|-------------------|---------------------|--------------------|---------------------|
| Anaheim | Box 2247, The Focus | Richmond | Box 2226, The Focus |
| Hollywood | Box 2248, The Focus | Salinas | Box 2215, The Focus |
| Los Angeles | Box 2211, The Focus | San Francisco..... | Box 2235, The Focus |
| Madera | Box 2228, The Focus | San Francisco..... | Box 2251, The Focus |
| Miranda | Box 2250, The Focus | San Francisco..... | Box 2231, The Focus |
| Monterey | Box 2242, The Focus | San Francisco..... | Box 2256, The Focus |
| Oakland | Box 2143, The Focus | San Jose | Box 2222, The Focus |
| Oakland | Box 2260, The Focus | Santa Cruz | Box 2249, The Focus |
| Pismo Beach | Box 2232, The Focus | Santa Paula | Box 2164, The Focus |
| Pomona | Box 2224, The Focus | Selma | Box 2243, The Focus |
| Redding | Box 2258, The Focus | | |

Oregon

| | | | |
|---------------|---------------------|-----------------|---------------------|
| Ashland | Box 2089, The Focus | Bend | Box 2209, The Focus |
| Baker | Box 2087, The Focus | Freewater | Box 2097, The Focus |

Washington

| | | | |
|----------------|---------------------|-----------------|---------------------|
| Colville | Box 2254, The Focus | Snohomish | Box 2086, The Focus |
| Concrete | Box 2123, The Focus | Seattle | Box 2137, The Focus |
| Olympia | Box 2210, The Focus | | |

Nevada

| | | | |
|--------------|---------------------|------------|---------------------|
| McGill | Box 2095, The Focus | Reno | Box 2125, The Focus |
|--------------|---------------------|------------|---------------------|

Utah

| | |
|---------------------|---------------------|
| Salt Lake City..... | Box 2230, The Focus |
|---------------------|---------------------|

Arizona — New Mexico

| | | | |
|---------------------|---------------------|---------------------|---------------------|
| Morenci, Ariz. | Box 2255, The Focus | La Cruces, N.M..... | Box 2217, The Focus |
|---------------------|---------------------|---------------------|---------------------|

INFORMATION WANTED

Information wanted at SERVICE DESK about—

P. Hanlon, formerly, Corning, Calif.
C. J. Briggs, formerly, San Francisco.
R. G. McDonald, formerly, Stockton.
Gustav Davis, formerly, San Francisco.

H. M. Collett, formerly, Eugene, Ore.
Gail Wellington, formerly, Reno, Nev.
P. J. Standar, formerly, Dunsmuir, Calif.
Mrs. S. Denton, formerly, Oakland, Calif.
C. R. Mandeville, formerly, San Francisco
and Hollywood.
Arthur Howell, formerly, Eureka.

Our Salesmen Tell Us



W. S. VALENTINE of Redding has found another outlet for his inexhaustible energy. This time it is a steam laundry! We hope that he will "clean up" in all his enterprises as well as he should in the latest one.

Mr. Valentine recently visited San Francisco for the purpose of purchasing modern equipment for his laundry.

BURT HODSON of Sacramento has coined a new name for the profession, "Cameracurist." Accurate work is characteristic of a camera worker, although at times it is merciful to soften the blows nature hands some of us.

HENRY G. DE ROOS, formerly a photo supply dealer in San Francisco, was a recent visitor. After leaving here, he went to Los Angeles to sell real estate, but now he's in oil.

It doesn't seem many years ago that THOMAS SHOOB opened a modest studio at Turlock. His principal assets were good health, industry and the determination to succeed. He did. Now he has taken over the Broden Studio at Modesto. Also he operates a modern dairy farm near Turlock.

These thoughts were prompted by

a visit from his son, who, in looks at least, is a chip of the old block. He has taken up studio work, and if he inherits the grit and the will to succeed his father, he should go far.

A Shakespearean performance, an art exhibit or a symphony may be relied upon as lodestones to draw Mr. and Mrs. HOLMBOE of Roseville to San Francisco.

They were visitors to this city the last week of the year, and returned to Roseville for a New Year's Eve at their own fireside.

W. FRANK GOODNER of Reno was in the city for several days. He reported extensive alterations in his studio, especially the camera room which has been enlarged. Incidentally, we learned that he is becoming a billiard expert, perfecting his game of 3-pocket and the more difficult games. How about a photographers' billiard tournament?

THE PACKARD STUDIO, formerly located on Market Street, near Fourth, is now located at 179 O'Farrell Street between Powell and Mason, San Francisco.

SPONAGEL & HERMAN obtained some unusual publicity when they made a large photograph of Norma Talmadge for the Granada Theatre in San Francisco. The picture was colored and attractively mounted on silver background, and displayed in the lobby of the theatre, and they enjoyed further publicity by having the picture mentioned in the theatre program.

For several years, M. C. VOORHEIS of San Jose was afflicted with a catarrhal growth that impaired his hearing. This Christmas season he worked hard and for long hours, but instead of a breakdown, his hearing suddenly improved, till now it is normal. He gives hard work full credit for his recovery, and feels that the last season was the very best he ever had.

"It's an ill wind that blows no one good." More truth than poetry, according to LOUIS HEILBRON of Fresno. During the recent storm that swept the state, several inches of snow fell in Fresno. Can you imagine it We can't, either. But it happened, nevertheless, and everyone "broke out" a kodak to record the scene for posterity. All this occurred on Sunday, and by noon it was impossible to purchase a kodak film in town of the three most popular sizes. On the day following, Parsons & Heilbron exceeding the largest run in the history of their plant by nearly 300 rolls. "Maybe the Pako Rocker and the Hi-Gloss Dryer didn't do their stuff," says Heilbron.

W. F. HENRY of Vallejo has a new Chrysler 70 sedan that "knocks your eye out." One of those kind a fellow buys when dreams come true.

GUY LYKINS of Eureka, DECKER of Petaluma, BANBROCK of Auburn, DEMPSTER of Sacramento, STAPLES of Chico and SACKRIDER of Marysville were recent visitors in our store. These visitors from our out-of-town customers please us a great deal.

Border tinted amateur prints are catching the public eye, as evidenced by recent sales of the Vakagraph Border Printers. During the past week, we have made deliveries of this machine to FRANK WEBB of Hanford, W. H. MELLAR of Santa Cruz and PARSONS & HEILBRON of Fresno. If you are not familiar with border tinting printers, write in for a circular.

MRS. PAUL DE GASTON, charming wife of the talented photographer of Honolulu, was a recent visitor in San Francisco. Sometime late this spring, the De Gastons plan a leisurely around-the-world trip, taking several years to complete. From their many San Francisco friends "Aloha."

MR. LATZEN, formerly with the Hollywood Studio, Oakland, is now with the Colenar Studio as cameraman.

Not every photographer can boast of a private lake in the Sierras, but N. E. JOHNSON of Carson City, Nevada, has set the style. His lake, recently purchased, covers 50 acres, in a region where hunting and fishing are plentiful. Sounds like a good place to hold a P.I.P.A. Convention.



The Verito on your Enlarger--

*AN OBJECTIVE AS OBEDIENT AS COLORS AND BRUSH
IN AN ARTIST'S HAND*



IN ENLARGING as in making negatives, the Verito diffused focus f4 breathes a softness of exceptional beauty that enhances the finished print with a delightful and individual quality of richness—it makes enlargements of sharp negatives with an unlimited variety of unique and artistic diffused focus effects, that saves much of the retouching process.

The Verito is made in mountings and foci to fit the 5 x 7 **EASTMAN AUTO-FOCUS ENLARGER**—it can be used interchangeably with the regular anastigmat lens at will.—Send your present Kodak anastigmat on your Auto-focus Enlarger to us thru your dealer and we will make a Verito that will interchange with it.

Of course, the Verito can be used on all other enlarging machines too, and will accommodate the regular foci as listed in the catalog.

Price of special Verito f4 in barrel
with iris diaphragm to fit 5 x 7 Eastman
Auto-focus Enlarger \$42.50

WOLLENSAK OPTICAL CO.

872 Hudson Avenue, Rochester, New York

Have Your Customers

ENTER THE NATION-WIDE CONTEST!

\$20,000

IN PRIZES TO 444 PRIZE WINNERS FOR
AMERICA'S LOVELIEST MOTHER
and MOST ATTRACTIVE CHILD

Awards and Fame for Winners



Remember there are two identical lists of prizes—one for lovely mothers, the other for attractive children. They may enter either, or both, at no cost or obligation. Read the simple rules; see how easy it is to win.

Every print will receive equal consideration—those from the smallest towns as well as those from the largest cities. Photographic skill is not a factor—only the charm of the subject. But each entry must be the work of a *professional* photographer.

Opportunity—*your opportunity*—beckons! For besides the liberal cash awards, newspapers and magazines will carry the winning photographs. The winners and photographs will become famous overnight.

The Judges

FANNIE HURST, brilliant short story writer and novelist, author of "Humoresque," "Mannequin," "Lummock," and the recent best seller, "A President is Born."

MARY ROBERTS RINEHART, famous for her mystery tales, humorous stories and plays. Among her best known works are "The Bat," "The Man in Lower Ten," and the delightful "Tish" stories.

CHARLES AYLETT, President, Photographers' Association of America—International—which is this year celebrating its Golden Anniversary.

CONTEST RULES

1. The contest is open to any resident of the United States or Canada, except persons or members of the families of persons connected in any way with the photographic industry.

2. Any photograph taken by a professional photographer, after February 20th, 1930, shall be eligible for competition. An entrant may submit as many of such photographs as desired.

3. Each entry must be accompanied by an entry blank, properly filled in. If more than one print is submitted by an entrant, each print must be accompanied by a separate entry blank. Entry blanks may be obtained from a local photographer, or from Contest Department, Photographers' Association of America, 2258 Euclid Avenue, Cleveland, Ohio.

4. Combination or group pictures of mother and children shall not be eligible for either contest. Each entry must be a single figure, either mother or child.

5. Photographs of mothers may only be entered by the subject herself, or with her written consent; photographs of children may

only be entered by parents or guardians, or with their written consent.

6. Each prize-winning photograph becomes the property of the Photographers' Association of America, whose right to the use thereof for advertising, publicity and exhibition purposes is acknowledged by the entrant. All other prints will be returned if so requested on entry blank.

7. Any one entrant may receive only one prize. National prize winners are not eligible for sectional competition.

8. Size, style or quality of photograph shall not be given consideration by the judges. Awards shall be made solely on the appropriateness of the subjects as "the loveliest mother" or "the most attractive child."

9. In the event of a tie, for any award, each tying contestant shall receive the full amount of that prize. The decisions of the judges shall be final.

10. All entries must be mailed to the Contest Department, Photographers' Association of America, 2258 Euclid Avenue, Cleveland, Ohio, and must be postmarked not later than midnight, May 10th, 1930.

IF YOU are not a member of the Photographers' Association of America, write to the Association Office, 2258 Euclid Ave., Cleveland, Ohio, for details.

[THE FOCUS for FEBRUARY, 1930]

LIGHT

Plenty of it, quickly available
Low-priced -- and how!



**Turn on the Sunlight
any Time you want it!**

On dark days and at night—turn on the sunlight! Switch on FOTOLITE'S brilliant light and take pictures of family events, parties, dances and the children at play! Also industrial scenes.



The remarkable new 500-watt FOTOLITE provides as much light power as the average 1000-watt lamp.

See the new FOTOLITE No. 15—with its newly designed reflector and new chemically treated reflector finish. It is second only to the famous FOTOLITE No. 10 (1000-watt lamp) and No. 15, when used with No. 10, provides a light which—for steadiness and power—is ideal for every interior shot.

They are so easy to use. Can be carried anywhere in a room and plugged in on any electric light socket—ready for use in an instant.

Now in stock at *HIRSCH & KAYE*

Prices

No. 10 (for 1000-watt bulb). Complete with carrying case (without bulb) \$19.00

No. 15 (for 500-watt bulb). Complete with carrying cases (without bulb) \$16.00

Carrying Case for No. 10 or No. 15 Reflector..... \$2.50

Carrying Case for No. 10 or No. 15 Stand..... 50c

Diffusers for either style—each, \$1.00

When Retouching use A. W. Faber's



THE FINEST PENCIL MADE

17 degrees of hardness

6 degrees for positive

1 degree sepia

WRITE US YOUR NEEDS OR TELL OUR SALESMEN

Bargains for the Photographer

| | | | |
|-----------------------|-----------|--------------------------------|--------|
| No. 123 Photo Mailers | 4½ x 7 | Special price per hundred..... | \$1.00 |
| No. 234 " " | 5½ x 11¼ | " " " " | 2.00 |
| No. 240 " " | 6½ x 13¼ | " " " " | 2.50 |
| No. 246 " " | 7½ x 15¼ | " " " " | 3.30 |
| No. 162 " " | 13¼ x 17½ | " " " " | 5.20 |
| No. 160 " " | 12 x 18 | " " " " | 5.00 |
| No. 157 " " | 12¼ x 16¼ | " " " " | 4.80 |
| No. 154 " " | 12½ x 14½ | " " " " | 4.50 |

CARBON TISSUE

| | | | | | |
|---------|---------|----------------|---------|---------|-----------------|
| 2 Bands | No. 95 | Chocolate Red | 2 Bands | No. 145 | Grey Green |
| 10 " | No. 103 | Warm Black | 1 " | No. 149 | Dark Red |
| 39 " | No. 105 | Sepia | 10 " | No. 150 | Ruby Brown |
| 4 " | No. 111 | Cool Sepia | 1 " | No. 169 | Van Dyke Brown |
| 6 " | No. 113 | Portrait Brown | 2 " | No. 168 | Ink Pot |
| 1 " | No. 139 | Rose Pink | 8 " | No. 90 | Single Transfer |
| 1 " | No. 140 | Bottle Green | | | |

Offered at 33-1/3% from standard list.

(12 rolls, 40%. May be assorted.)

SCREENS

To reduce a surplus stock to normal, we offer subject to prior sale, the following motion picture screens:

| | | | | | | |
|----------|---------|---------|---------|------------|---------|------|
| 2 Type D | Bead | Screens | 15 x 20 | list price | \$10.00 | each |
| 2 " | E | " | 36 x 48 | " " | 22.50 | " |
| 1 " | E | " | 39 x 52 | " " | 25.00 | " |
| 3 " | D | " | 39 x 52 | " " | 27.50 | " |
| 8 #1 | Eastman | folding | 30 x 40 | " " | 25.00 | " |
| 3 #2 | " | " | 39 x 52 | " " | 35.00 | " |

These are new screens and special prices will be withdrawn as soon as surplus is sold. Write for Bargain Prices!

INTERESTING BOOKS

| | | |
|---|--------|------------|
| "Roentgen Interpretation"..... | \$3.00 | list price |
| "Systematic Dev. of X-Ray Plates and Films"..... | 2.00 | " " |
| "U. S. Army X-Ray Manual"..... | 4.50 | " " |
| "X-Ray Technique" by Hirsch..... | 10.00 | " " |
| "Interpretation of Dental and Maxillary Roentgenograms"..... | 2.75 | " " |
| "Dental Radiography" by Raper..... | 7.75 | " " |
| "X-Rays and Crystal Structure" by Bragg..... | 4.00 | " " |
| "Essentials of Medical Electricity"..... | 3.00 | " " |
| "Manual of X-Ray Technique" by Christie..... | 3.25 | " " |
| "Electro Radiographic Diagnosis," by Rayer..... | 3.75 | " " |
| "Practical Electro-Therapeutics & X-Ray Therapy" by Martin..... | 4.00 | " " |

WHILE THEY LAST—LESS 50% FROM ABOVE PRICES

1930 Spring Styles

Here is a good style to know.



THE KENMORE

An inslip style — good weight stocks — both cover and insert are finished with a modernistic crystal pattern in harmony with the embossed and tinted design. Color is the new soft toned French drab. The arched opening is off the beaten path — the supporting (underlay) insert adds strength.

Notice these prices—

| | | | |
|-------------------------|--------|--------|------------|
| For sizes | 3x4 | 3½x5 | 4x6 |
| Price per 100 | \$6.50 | \$7.00 | and \$8.50 |

Many studios will make use of it as their popular priced style for babies, children, Confirmation and Communion work — for school work it will be a leader.

Samples of all three sizes for fifteen cents.
This is a style needed on your sales counter
for spring business.

SAMPLE OFFER SS-12

TAPRELL, LOOMIS & CO.
(Eastman Kodak Company) Chicago, Illinois
The Leading Card Novelty House of America



"JERRY'S" CORNER

By HIMSELF

Last month the printer got my page all balled up. Maybe thats what he thought of my idea about inventory.

If it happens again, I'll get me a new second hand typewriter and do my page myself.

I been reading a book called a strange interlude. I don't know just what its all about but I think its about saying one thing when you really mean something else.

Its a good thing for all of us that that idea dont work out in business.

Just suppose you should do that when you write letters. Let's see how it would work out.

A man has an old lens he wants to get rid of. He already has a good paper weight so he gets an idea. This is what he thinks——

I bought that hunk of glass 14 years ago from a kidnaper. I paid him \$8.00 for it, but it never was any good. Maybe I can get the stock house to give me something for it. If there boobs enough to fall for it thats there business. Besides, they don't want to loose a customer.

And he writes this——

Gents—I have a 8 inch Bohonk rapid railroad lens F11 that I bought from Shears Sawbuck Co. lately. Now

I aint got no use for it and I will sell it to you for \$20.00 cash. Its the best lens I ever had and I think Mr. Eastnan made it himself. I took a prize for some pictures I made. Send the check to me and I'll send you the lens when I get through with it.

Just imagine any photographer doing anything like that? Oh, Deah!

I think, tho, the shipping clerk knows something about the book because he's been calling me maple syrup.

I asked him why, and he said that was the original sap.

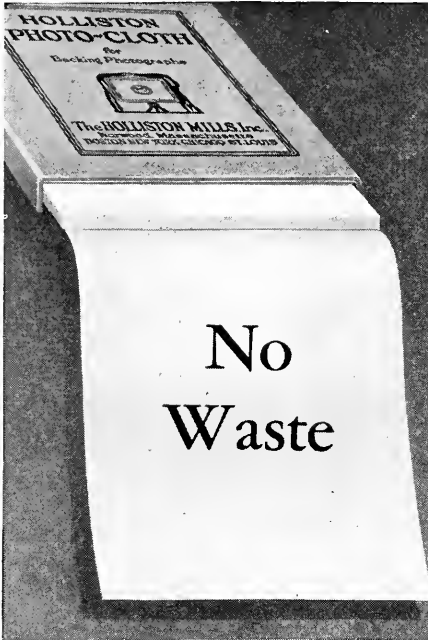
Maybe he's right. What I should have done before I went to work in a photo supply store, was to learn how to make mattresses. Then, I'd have something soft to fall back on.

One swallow dont make a summer, but there days it might make a corpse.

Im supposed to write this stuff on my own time and its awful hard to forget my responsibility to the firm.

I just happened to think—even when I die I cant get away from it. If I go to heaven, Ill meet all the H & K customers again. And if I dont go there—well, I may meet that old H & K gang of mine.

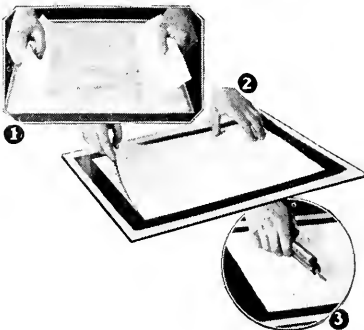
JERRY.



No
Waste

FOR the quickest, cleanest and most economical way to make cloth backed prints use Holliston Photo Cloth. It is self-adhesive and comes ready for use in 7 standard sizes.

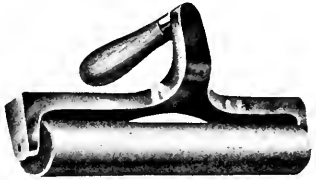
No shopping for suitable muslin—no cutting—no paste—no waste. Saves valuable time and gives better results. Every sheet of Holliston Photo Cloth is unconditionally guaranteed.



PRINT ROLLERS

PROFESSIONAL
Styles A and B

These rollers are made extra heavy and substantial for professional use. The frame is made of heavy cast iron polished and nickel plated, and the handles are so constructed as to allow the heaviest and most even pressure with the least expenditure of muscular effort.



The outside diameter of the rollers measures 1½ inches. The rubber is of the best quality, one eighth of an inch thick. They are made in two styles, A and B.

The roller in style A has a hardwood center, while the roller in style B has a steel center.

Note:—When not otherwise specified, we will ship style A.

| PRICES (length of roller) | Style A Wood Center | Style B Steel Center |
|------------------------------|------------------------|-------------------------|
| 6 in | \$3.10 | \$4.00 |
| 8 in | 3.35 | 4.15 |
| 10 in | 3.60 | 4.45 |

Rubber Squeegees

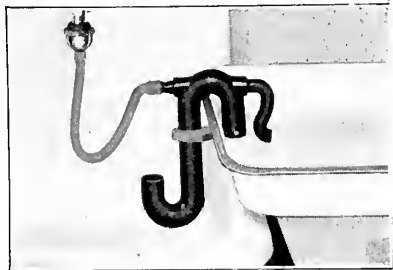


Suitable for many photographic purposes for which a roller may be suggested.

| | Light weight | Professional |
|---------------|--------------|--------------|
| 4½ inch | \$0.70 | |
| 6 " | .75 | |
| 8 " | .75 | \$1.30 |
| 10 " | 1.00 | 1.75 |
| 12 " | 1.15 | 1.90 |

TRAY SIPHON

THE Eastman Automatic Tray Siphon is a useful device with which you can turn ordinary trays into efficient washing machines.



Prints are thoroughly washed in water that is being constantly changed and the operation requires very little time.

\$6.00

Useful Preparations

Nostane

Nostane is a positive and sure preventive of all stains from any chemicals used in photography. It is a perfect substitute for rubber gloves without any of their inconveniences. This article is in the form of a paste, perfectly odorless, and when applied to the hands, renders them proof against discoloration and poisonings. Affects neither hands, plates, or papers.

Price, per box.....\$0.25

Rubiline

A VARNISH FOR MAKING RUBY GLASS

This preparation will be found practical and economical for making ruby glass, coating dark room windows and incandescent electric lamps. It can be applied with a brush, without heat. It gives a safer light, with more illumination, than the ordinary ruby glass as it absorbs completely all of the actinic rays to which dry plates are sensitive.

4-ounce bottle..... \$0.75

Alvord's Opaque

Excellent for Film and Plates

This Opaque is in the paste form, it lays smooth and thin and does not sour, mold, crack or stick to the print. Can be applied with pen or brush. Will wash off leaving no stain.

Photographers and photo-engravers will find it a very satisfactory blocking medium. Put up in screw top jars.

PRICES

No. 0—1 oz..... \$0.25

No. 1—2½ ozs..... .50

No. 2—7 ozs..... 1.00

No. 3—20 ozs..... 2.00

No. 10—1 Gallon, \$15.00

Black Matt Varnish

This is an optical black varnish for coating the inside of cameras, plate holders, lens tubes or any place where light should not be reflected. It dries quickly to a perfect dull, smooth, ebony black finish that will not rub off. When applied to a smooth surface of metal or wood and allowed to dry and afterward rubbed with a cloth and bee's wax, a beautiful, rich finish is obtained—suitable for picture frames, etc.

It is ever ready and should be on hand at all times.

Price per bottle.....\$0.55

Gihon Opaque

A dry opaque in cake form, to be applied with a brush. Will stick as applied. Excellent for blocking out on negatives.

Per Cake..... 50c

Ground Glass Substitute

(Hance's)

Hance's Ground Glass Substitute, when flowed over plain glass produces a surface in every way equal to the finest ground glass. The grain is extremely fine, and the result is a perfect matt surface. This solution is used by the leading professional photographers and photo-engravers throughout the country.

Price, 4-oz. bottle.....\$0.50

Hammer Retouching Varnish

It is always ready for use.

It dries instantly.

Gives an ideal tooth for the pencil.

Will hold all the lead you may wish to put on.

It will not permit paper to stick to the negative.

It does not change the color of the negative.

It is flowed over the negative; not rubbed on.

It may be flowed over the negative after retouching, without injuring the retouching.

The glass side of the negative may also be coated with the varnish and lead applied, where an extra amount of retouching is desired.

16-oz. bottle..... \$0.60

(Cannot be mailed)

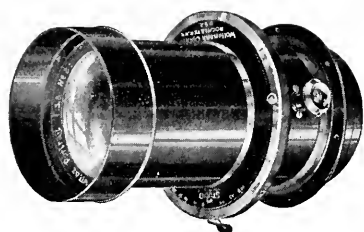
Johnson Retouching Dope

Imported because of its superior quality. Applied locally with cotton. Should be in your studio.

1 oz. \$0.30

2 oz.50

Supreme for portraiture and child photography



VITAX Portrait f3.8

WHILE the Vitax is not a general-purpose studio lens like the Series II, it is particularly suited to portrait work and child photography.

In making child portraits and baby pictures speed of lens is all-important. The Vitax works at f3.8—a practical speed for a portrait lens. With this rapidity, snapshot exposures in the studio are entirely practical.

Vitax portraits, particularly large heads and busts, have a rounded, standing-out quality that is life-like and beautiful. This effect is due in part to the improved Petzval formula of the lens. Of value, too, to the portrait photographer is the diffusing device which gives a slight softness when desired.

If your light is poor, your negatives under-timed; if you desire a nicer quality in your portraits; if you want certain success in photographing the youngsters—consider the Vitax Portrait f3.8.

| No. | Focus | Lens Diam. | Speed | In Barrel | In Studio Shutter |
|-----|---------|------------|-------|-----------|-------------------|
| 3 | 10 in. | 3 in. | f3.8 | \$105.00 | \$110.00 |
| 4 | 13½ in. | 3½ in. | f3.8 | 135.00 | 140.00 |
| 5 | 16 in. | 4½ in. | f3.8 | 185.00 | 186.00 |
| 7 | 20 in. | 4½ in. | f5 | 200.00 | 201.00 |

VITAX EXTENSION LENS

to be used with 16" focus, increasing focus to 20", \$57.50

The most popular and practical soft-focus lens



VERITO

Diffused Focus f4

APIONEER among soft focus lenses, the Verito has contributed greatly to the advancement of pictorial phase of photography.

Any degree of softness or sharpness may be obtained by simply changing the diaphragm. Definition is not destroyed, but pleasingly subdued so that retouching is practically eliminated. The long-focus rear element may be used alone. In enlarging, too, it gives beautiful results. The Verito improves on acquaintance, and the longer you use it, the more delighted you will be with its infinite possibilities.

The all-round high speed anastigmat



VELOSTIG-MAT

Series II f4.5

FOR general-purpose work in the studio, for use in home portraiture, for speed work with the reflecting type of camera, the Series II is pre-eminent.

Studio workers find that its perfectly flat field helps in photographing standing figures and groups. Home portrait photographers like its compact construction. However, for portrait work, where the best perspective is desired, it would be advisable to select a Series II Velostigmat a size larger than the plate for which it is listed.

The Series II is very versatile, and its usefulness is not confined to portrait work alone. It is admirable for copying and enlarging, and is even suitable for commercial and view work when slightly stopped down.

A diffusing device on the five largest sizes adds to its usefulness.

| No. | Size | Equiv. Focus | In Barrel | In Studio | In Betax | In Optimo |
|-----|---------|--------------|-----------|-----------|----------|-----------|
| 0 | 2¼ x 3¼ | 3½ in. | \$34.00 | | \$36.00 | |
| 1 | 3¼ x 4¼ | 5 in. | 37.50 | | 41.50 | \$46.50 |
| 2 | 4 x 5 | 6 in. | 42.00 | | 49.00 | 51.00 |
| 3 | 5 x 7 | 7½ in. | 52.50 | | 58.50 | 63.50 |
| 3A | 5 x 8 | 8½ in. | 67.50 | | 76.50 | 81.00 |
| 4 | 6¼ x 8½ | 9½ in. | 105.00 | | 111.00 | 115.50 |
| 5 | 8 x 10 | 12 in. | 140.00 | \$146.50 | 149.00 | |
| 6 | 10 x 12 | 14 in. | 185.00 | 190.00 | | |
| 7 | 11 x 14 | 16 in. | 240.00 | 245.00 | | |
| 8 | 14 x 17 | 19½ in. | 365.00 | 366.00 | | |

There is a Verito to fit practically every studio, view, Graflex, hand and movie camera.

| No. | Size | Equiv. Focus | Rear Focus | In Barrel | In Studio | In Betax |
|-----|---------|--------------|------------|-----------|-----------|----------|
| *A | 3¼ x 4¼ | 5 in. | 10 in. | \$22.50 | | \$24.50 |
| *B | 4 x 5 | 6½ in. | 14 in. | 25.00 | | 29.00 |
| 1 | 3¼ x 4¼ | 6½ in. | 10 in. | 28.50 | | 34.50 |
| 2 | 4 x 5 | 7½ in. | 11 in. | 32.50 | | 41.50 |
| 3 | 5 x 7 | 8½ in. | 14 in. | 42.50 | | 53.00 |
| 4 | 6½ x 8½ | 11½ in. | 20 in. | 60.00 | \$65.00 | |
| 5 | 8 x 10 | 14½ in. | 24 in. | 85.00 | 90.00 | |
| 7 | 11 x 14 | 18 in. | 30 in. | 110.00 | 111.00 | |

*Size A and B, f6—all others f4.

Veritos of special speed 5" focus or shorter in Barrel \$25.00

CINE VERITO—Information on request.

VERITO EXTENSION LENS

to be used with 18" focus, increasing focus to 22¼", \$20.00

These lenses can be purchased from **HIRSCH & KAYE** with privilege of trial and time payments.

Plan now for April=May Business

MOTHER'S DAY can be made a "Second Christmas" in the amount of business done, if every photographer will push the sale of photographs for this purpose. There is certainly no possible gift that is more suitable for Mother than a portrait of her son or her daughter. And the market for photographs for this purpose is great; for millions, every year, buy gifts for their mothers on that day.

If these millions are to buy photographs rather than flowers, or candy, or some other article that is extensively advertised and sold them by every merchant in every part of the country, they must be sold photographs. The photographers all over the country must tell the public that "Photographs Live Forever," that there is "one gift that is never duplicated." Once the people are thoroughly sold on this idea, they will buy photographs for Mother's Day; but they must be sold first.

What does a Scotchman do with his old razor blades?

Why, *he uses them — of course.* He buys a

GOERTZ CUTTER



and with his old blades, he has

"The Sharpest Knife in the World"

Style No. 1

Brushed Brass Finish, \$0.25

Style No. 4

Satin Gold Finish, \$0.75

Style No. 2

Black Nickel Finish, \$0.50

Style No. 5

With Gold Plated Slides

Polished Gold Finish, with

Style No. 3

Polished Nickel Finish \$0.75

Engine Turned Design, \$1.00

Style No. 6

Silver Oxidized Finish, with

Engine Turned Design, \$1.00

**BE SCOTCH — and order your Goertz Cutter today
from *HIRSCH & KAYE***

A new contact
and enlarging
paper of rich
warmth and
beauty

INDIATONE

A NEW paper which is a revelation in warmth.

A slow enlarging medium just right for the fast projection equipment now used in so many studios, yet suitable also for contact printing by screening down the lights.

Rich in quality, long in scale, wide in latitude, and beautiful in its distinctly professional tones, Indiatone is a paper meeting a definite need.

Supplied in Cyltex surface—White and Buff — at Enlarging Cyko prices. You will like it.



AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.



SURESTICK

The New Vacuum Dispenser

A White Liquid Photographic Glue

No odor; always ready; sticks quickly; does not draw, discolor or harm your prints; will not get stiff when exposed to air.

Surestick Never Cracks Loose

whether slip under, corner mounts, parchment or tipped-on sheets. For gluing prints in albums, sealing backs of picture frames, plaque work—any place a high grade adhesive is required it is far superior. Only small amount required. A trial will convince you Surestick IS RIGHT.

Vacuum Dispensers, which may be refilled

Half Pint 55c Pints 90c

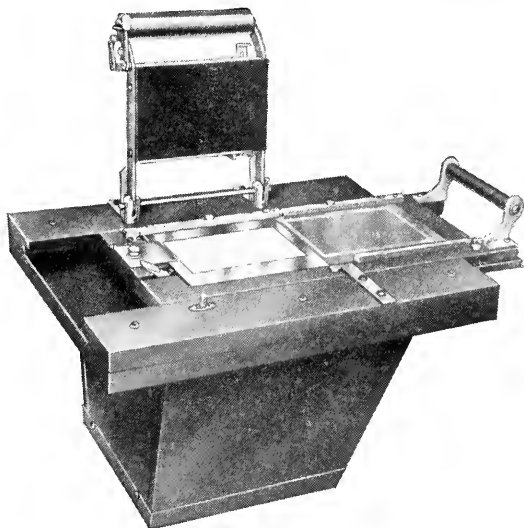
Plain Jars—Half pint 50c Pint 85c

Quart \$1.50 Gallon \$5

SMITH CHEMICAL CO., DEFIANCE, OHIO

Sold by HIRSCH & KAYE

Midget Border Printer



Here is the printer you ought to have. Supplied with choice of borders in one of three designs. Changes to other designs can be made quickly and conveniently. Six sets of masks are available, one each for film sizes 127, 120, 116, 122, and 118.

Special masks are available for greeting card work, and plain white border can likewise be made. Well built, with all wires concealed. 300 watts illumination, in addition to small pilot light. Permits making the border or print first, as preferred. Each mask is a complete unit and is easy to set for register.

The entire machine is well made; finished in black, with nicked metal parts. Just the printer for the small finisher, and a handy machine to have in the larger plant.

Price of Midget Printer \$60.00

(Without Masks)

SET OF MASKS, SIX SIZES, CHOICE OF THREE DESIGNS, PER SET \$20.00

From Shadow to Highlight

Quality Dominates in Projected Prints
on

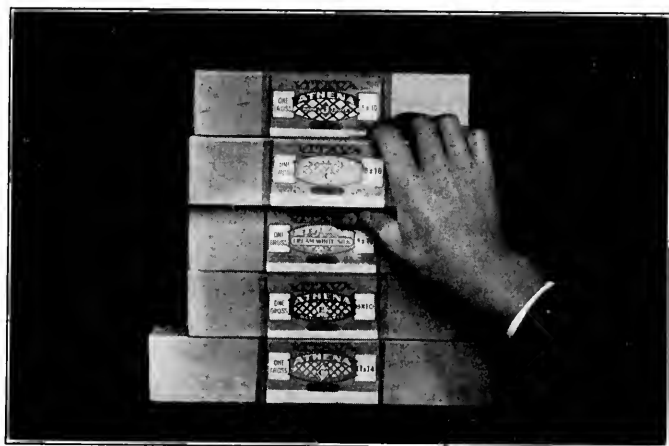
VELOUR BLACK

Velour Black has the ideal combination of speed and gradation to produce the technical qualities generally associated with contact prints. The fidelity to scale that particularly identifies prints projected on Velour Black, is made possible by an emulsion which gives these papers an all-embracing latitude far beyond the range of ordinary photographic papers.

*There are nineteen different surfaces for your
selection.*

DEFENDER

DEFENDER PHOTO SUPPLY COMPANY INC.
ROCHESTER, N. Y.



Prints for School Work

Uniformity is one of the essentials of school or college work—from brilliant negatives, brilliant, uniform prints that group together and look well because there is no variation in tone or quality. Vitava Athena C and E-smooth are the choice of many photographers who specialize in school work. C is a white stock, E is a light buff, and both have the pleasing, smooth matte surface so desirable for this class of work.

Athena C and E prints will retain all the quality of your most brilliant negatives—will please your student patrons and bring them to you another year.

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All dealers'



UPPER—Non-color-sensitive film

LOWER—Eastman Process Panchromatic Film

A group of magazine covers such as that shown in our illustrations is comparable with almost any commercial job which requires correct reproduction of color printing.

Labels and packaged articles are becoming more and more colorful, and as shades of red or orange enter into almost all color schemes only a panchromatic emulsion will give a correct rendering.

There is a wonderful satisfaction in delivering a difficult piece of work knowing that you have nothing to excuse. Panchromatic Films, Process, Commercial and Portrait, with Wratten Filters, permit one to secure any degree of color correction with as little or as much contrast as the subject demands.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All dealers'

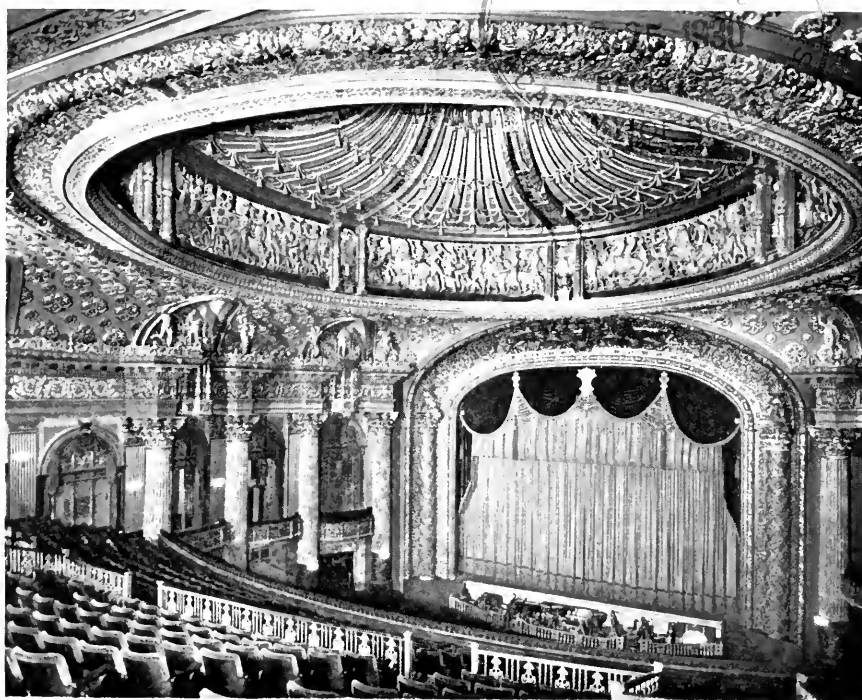
^{HT}E FOCUS

Published Monthly in the Interests of Professional Photography

VOLUME VI

MARCH, 1930

No. 3



JOHN D. JONES, Evening News-Index, Evanston, Illinois, made this interior of Sheridan Theatre, Chicago. Made with $1\frac{1}{2}$ oz. Victor Flash Powder, Soft Grade, in a No. 2 Automatic Dependable Flashlamp. Cook Lens, $6\frac{1}{4}$ in. Stop between F.11 and F.16.

Published by **HIRSCH & KAYE**

239 Grant Avenue, San Francisco

Flemish-Gold Toner

A new means of enhancing
the value of the finished portrait



FEW can resist the appeal of gold tones. Even a very beautiful sepia suffers by comparison.

Now delicate gold tones, the occasion of so much comment at exhibitions, are available to photographers through Flemish-Gold Toner at extremely low cost.

A supremely simple toner which permits any variation of tone, with accurate duplication to meet the individual taste.

In comparison with the hypo-alum hot-bath toner for sepias, the preparation and use of this new Flemish-Gold Toner for Agfa Ansco papers will seem like child's play, the process is so simple.

The operation is not fussy or troublesome at any point, and the toning does not cut the print. Flemish-Gold Toner stands up well, and the large tube, costing only \$1.00, makes sufficient toner for several hundred prints.



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THE FOCUS

Published Monthly in the Interests of Professional Photography

by HIRSCH & KAYE, 239 Grant Avenue, San Francisco

VOL. VI

FEBRUARY, 1930

No. 2

IN THE PROFESSION



*"Five times
around the
world"*

During his forty-six years as a photographer in Placer, Nevada, El Dorado, Plumas and Sierra Counties, W. E. Banbrock, Auburn resident, believes he has traveled five times

around the world on foot, in stages, horse-back, driving a buckboard, and finally in his automobile.

Coming to Auburn in 1882 as a youth of 19, after finishing his apprenticeship at Carson City, Nev., Banbrock found the county seat lacking sufficient business after a couple of days of effort, and moved to more thriving mining camps.

He finished the year 1882 in Iowa Hill, then a thriving mining town, and the next year moved his operations to Forest Hill, where many mines were operating.

In a few years he came to Auburn, and established that city as a base for his travels over the five counties which he conducted despite the physical handicap of losing a leg at the age of 14. Traveling on foot, horse-back and in an old horse-drawn buckboard, he became a familiar figure in the mining camps of those five counties.

Twenty years ago he purchased his first automobile, and in that time has driven about 15,000 miles a year on business trips in the five counties. With the 20,000 miles he traveled in the twenty-five years before he had an automobile, Banbrock believes he has gone the equivalent of five times around the earth in the five counties.

For the past thirty-five years, since his marriage, Mrs. Banbrock has been affiliated with him in business.

When Mr. Banbrock began photography he used primitive methods, making his own plates and mixing his own chemicals. Today he uses the most modern equipment and methods and his studio shows that he is right up to the minute in his ideas. We believe he has made a record, both for travel and for length of residence in a locality. Are there any readers who challenge his records?

"Folks travel mostly in two paths," said an old sage. Upon being questioned further, he elucidated the remark by saying: "You can be so careful that you'll never owe anybody anything—nor ever have much. Or you can owe everybody something and never have anything. My idea is to take the middle path. Owe some money, but not too much. Folks always work better when they're pulling a nice size load."



SURESTICK

The New Vacuum Dispensor

A White Liquid Photographic Glue

No odor; always ready; sticks quickly; does not draw, discolor or harm your prints; will not get stiff when exposed to air.

Surestick Never Cracks Loose

whether slip under, corner mounts, parchment or tipped-on sheets. For gluing prints in albums, sealing backs of picture frames, plaque work—any place a high grade adhesive is required it is far superior. Only small amount required. A trial will convince you Surestick IS RIGHT.

Vacuum Dispensers, which may be refilled

Half Pint 55c Pints 90c

Plain Jars—Half pint 50c Pint 85c

Quart \$1.50 Gallon \$5

SMITH CHEMICAL CO., DEFIANCE, OHIO

Sold by HIRSCH & KAYE

BRUSHES

Avoid pinholed negatives. Dust your plates and film when you load your holders. Use camel hair brushes for this purpose. Bristle brushes are excellent for pasting. Hirsch & Kaye carry these in stock.



| CAMEL HAIR | | BRISTLE | | | |
|------------|------------|---------|------|-----------|------------|
| Tin Bound | Rubber Set | | | Tin Bound | Rubber Set |
| \$.30 | \$.90 | 1 | inch | \$.18 | \$.45 |
| .40 | 1.25 | 1½ | " | .25 | .65 |
| .50 | 1.55 | 2 | " | .30 | .85 |
| .60 | 2.15 | 2½ | " | .35 | .95 |
| 1.45 | 2.70 | 3 | " | | 1.05 |
| | 3.40 | 3½ | " | | 1.30 |
| | 5.00 | 4 | " | | 2.70 |

Here's a Practical Tripod

Often you have longed for a rigid tripod that could be set up quickly and adjusted to position with equal ease. We offer the H & K PRESS TRIPOD to meet these demands.

The tripod is 32 inches overall when

closed, but opens to 58 inches. The head is permanently attached.

The locking device is fastened to the top of the lower or sliding leg, always within reach. Weight 3 lbs.

H & K PRESS TRIPOD - \$5.60 net

Order one today.



DOREYPES

A Doretype is a positive made from a negative by contact or projection. The process is like that of making sepia paper prints by bleaching and re-developing. To make a first-class Doretype it is positively necessary to use a first-class negative. The negative should be balanced in light and shade, with sufficient contrast and half-tone, same as is required to make a good print. Expert Doretype makers prefer the Hammer Slow Plate, or Seed 23 or Eastman 33. The two essentials to be considered are correct exposure and development, which means that the plate must be sufficiently exposed to insure detail in the shadows, while at the same time development should be retarded by a liberal amount of a saturated solution of bromide potassium to retain brilliancy. A full time positive, slowly developed, lays the foundation for a rich tone in after re-development. A positive suitable to hang in a window is altogether too strong for a Doretype; therefore, do not over-develop.

Any good developer may be used if properly balanced. Some prefer Pyro, the same as used when developing a negative with the exception of added bromide developer, thus doing away with any stain such as Pyro might leave.

A Pyro formula can be used if a sufficient amount of bromide potassium is used to reduce the speed of the developer. There are two Pyro formulas in each box of plates, the one calling for three stock bottles, with instructions how to use same. The other is Pyro dry. Both are excellent negative formulas, and can be used with equally fine results for Doretotypes by adding bromide potassium—say ten drops of a saturated solution to 16 ounces of developer.

After developing, fixing and washing, place the plate in the following bleacher solution:

Things You Should Know

STOCK SOLUTION "C"

| | |
|---------------------------|-----------|
| Water | 8 ounces |
| Red Prussiate Potash..... | 1/2 ounce |
| Bromide Potass..... | 1/2 ounce |

For use, take 1 ounce of water, 1 ounce of "C" stock solution, and 2 drops aqua ammonia. Continue to bleach until all blacks disappear; then wash and place in the following re-developer:

STOCK SOLUTION "D"

| | |
|---------------------------------------|-----------|
| Water | 10 ounces |
| Soda Sulphide (not Sulphite) 2 ounces | |

For use, take 1 ounce of water, 1/2-ounce of stock solution "D." Give plenty of time to re-develop thoroughly. If the emulsion has become very soft, by reason of the action of the sulphide, the plate should be put through the usual hardening solution.

If desired, the hardening solution can be used before re-developing.

The last important thing to complete a Doretype is the choosing of a suitable backing. Some of the finest portraits are backed with a light peach colored silk, thus adding to the face a flesh-tint, and at the same time the texture of the silk adds to the beauty of the draperies worn by day patrons. The silk must be in perfect contact with the emulsion side of the plate, and should be cut one-sixteenth of an inch smaller than the plate all around; then bind the plate, silk and cover-glass together with lantern-slide tape.

Landscapes and all out-of-doors scenery can be made very beautiful and attractive by the application of a high-grade **light-gold coating powder**. To apply this, mix with Lantern Slide Varnish, and flow on the emulsion side (if too thick to flow easily, add a little acetone) and then drain off the surplus into a dish, and lay the picture down flatly, with the gold-side up, until dry.

You can obtain all the material you need for making Doretotypes, from **Hirsch & Kaye**. Make up a few. They bring good prices and are very attractive for display in your studio.

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Photographic Prints Executed in Oil,
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The Public Demands a Change

HOUSES, tractors and typewriters are sold in the belief that their owners will be satisfied with them for a long time. Automobiles, radios, and cameras are sold with the belief that the owners will soon want faster, better, more attractive models. In which group would you place the pictures you deliver to your customers?

A story is told of a woman who had her wedding picture made by a photographer who also made her first picture before she went to school. The studio "property," backgrounds, bench and accessories were exactly the same in both pictures. The camera and lens were also the same. There were only two changes that she could see. Both the photographer and herself were older and the studio looked more run down, and the curtains and accessories were dirtier.

Fortunately, the number of old time "galleries" of this type is getting less. Many have been remodeled to the latest designs of practical usage and pleasing appearance. However, it is important that your technique and style of work also improve with time so that those pictures made five years ago will not seem so modern.

In a recent interview, Charles F. Kettering, president of General Motors Research Corporation, said: "Our chief job of research is to keep the customer reasonably dissatisfied with what he has."

If You Are Interested in Better Negatives, Read This

In some studios, certain operations are accepted as a part of the routine, a sort of necessary evil. Even though this condition creates expense, it is tolerated because it has always been the custom.

It is now possible to greatly minimize one condition that becomes most distressing at your busiest moments. There is little room in this issue for the details, but if you will ask us—"How can I reduce the cost of negative making " we will submit the complete answer.

Offer of Free Roll Film Cabinets

If you sell roll film, you are welcome to one of the film cabinets sent on request. The cabinet is really a silent salesman, and provides excellent storage facilities.

This prompts us to remind you of the increased discount now quoted on roll film and film packs for resale purpose. Free signs are also available, so decide now that you will sell roll film and film packs, and send your orders to HIRSCH & KAYE.

Pictures Wanted

Have you a picture of a California scene of historical interest? Especially those that recall the visit of an author or a famous person. If you have, get in touch with Californians, Inc., 703 Market Street, San Francisco.

Photo Holders Free

If you can use a brass photo holder for your display, write to us for a pair of H & K Plate Holders. Made of satin finish brass, and imprinted with the slogan—"Photographs live forever." The supply is limited, but as long as they last, they will be sent to you with our compliments.

No one ever got ahead by holding someone else back.

[THE FOCUS for MARCH, 1930]

For Perfect Pictures

Gevaert

(Call it  Gay-vert)

Super Chromosa

The new Gevaert Plate for speed work

Portrait Bromide

An Enlarging Paper Par Excellence

K-33 -- Buff Platino Gravure

*A new surface for the discriminating
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Ortho Commercial Film

The ideal film for commercial photography

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for more than a third of a century*

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San Francisco

Fresh Stock

Prompt Shipments

Service

Dependable Merchandise

Low Prices

[THE FOCUS for MARCH, 1930]

Midget Border Printer



Here is the printer you ought to have. Supplied with choice of borders in one of three designs. Changes to other designs can be made quickly and conveniently. Six sets of masks are available, one each for film sizes 127, 120, 116, 122, and 118.

Special masks are available for greeting card work, and plain white border can likewise be made. Well built, with all wires concealed. 300 watts illumination, in addition to small pilot light. Permits making the border or print first, as preferred. Each mask is a complete unit and is easy to set for register.

The entire machine is well made; finished in black, with nickeled metal parts. Just the printer for the small finisher, and a handy machine to have in the larger plant.

Price of Midget Printer \$60.00 without Masks

Terms if desired

SET OF MASKS, SIX SIZES, CHOICE OF THREE DESIGNS, PER SET \$20.00

Border Printer

(MODEL B)

Eight sizes of borders furnished with large machine as follows: 127-120-116-118-101-122-124-130 and special sizes may also be added if you wish. Only one design of border to each set is supplied.

Each print is numbered at the time that picture is printed and at a very small extra cost your name or other trade mark can be made to appear on the back of print with the order number.

Each size mask is complete, and may be removed without disturbing its register when another size is to be printed. Changing from one size to another is done in an instant.

The platen and paper holding arrangement and lights are at all times under the operator's control at the handle.

DESCRIPTION SENT ON REQUEST

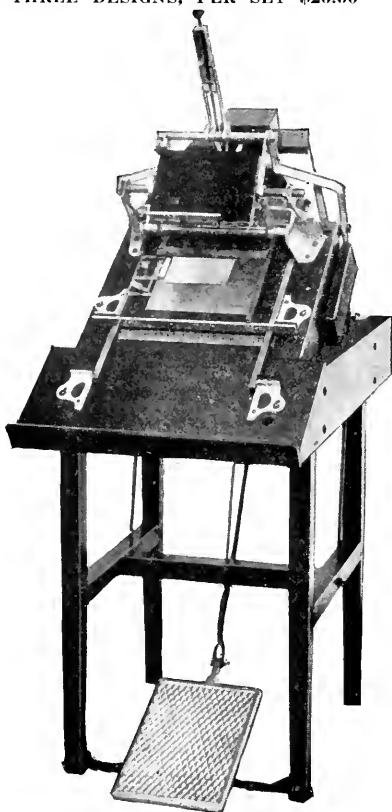
Price, Model B, \$200

(Terms if desired)

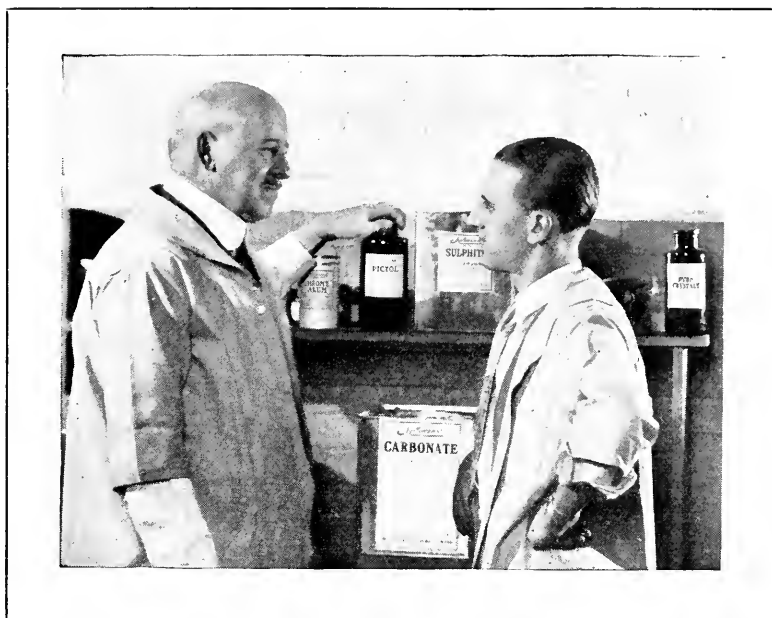
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from

HIRSCH & KAYE



VAKAGRAPH MODEL B



"For fifty years
I've used Mallinckrodt chemicals.
They're fine, trustworthy friends."



Write for your
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"Chemistry of
Photography"

"Physically and Chemically Perfected"

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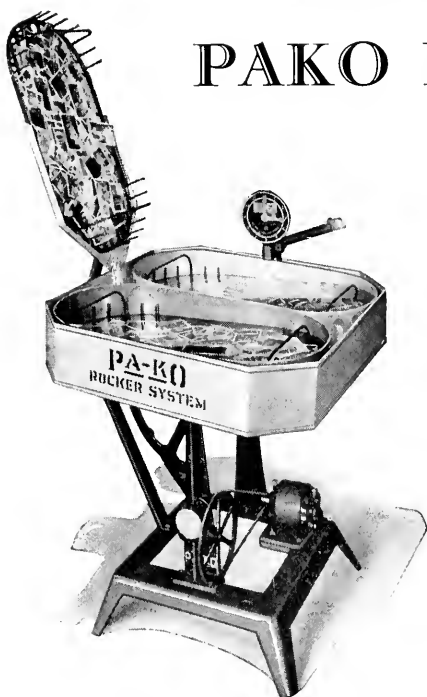
ST. LOUIS

MONTREAL

PHILADELPHIA

NEW YORK

PAKO Rocker System



The Pako Rocker System is a complete print handling system, starting with the acid short stop (check) bath and carrying through to the final draining of prints before they are dried.

The Rocker System consists of the following:

- 1 Motor equipped Rocker with Adjustable Time Indicator.
- 2 Moulded Rubber Trays.
- 1 Wash Tray (Patent Outlet)
- 4 Print Carriers
- 1 Drain Stand

One Rubber Tray is used for the Acid Short Stop Bath. The second is used in the Rocker for Hypo Bath. The Wash Tray has a patented outlet which drains off all the hypo-contaminated water every three minutes.

The 4 Print Carriers are used to carry the prints through the 4 steps of the system—Short Stop, Hypo, Wash and Drain.

The whole process is extremely simple. One of the Print Carriers is in the Acid Short Stop Bath. Prints are tossed into this Short Stop Bath as soon as developed.

When a hundred or more prints have accumulated the Print Carrier is lifted by its handles and is transferred to the Hypo Tray in the Rocker.

Another Print Carrier starts at the Short Stop Bath, while the first batch is Fixing in the motor driven Rocker. After sufficient time for fixation each loaded Print Carrier is moved forward another step—from the Hypo to the Wash Tray, from the Short Stop to the Hypo, and another empty Print Carrier starts at the Short Stop.

When thoroughly washed the prints, still in the Print Carrier, are drained in the Drain Stand and are then removed for drying and the Print Carrier returns to start its cycle from the Short Stop Bath.

You can see at once that the only attention needed by the Rocker System is the movement of the Print Carriers between Steps in the process. Since it is about 20 seconds work to transfer a Print Carrier from Wash to Drain, or from Hypo to Wash, not more than five minutes per hour can be actually devoted to operating the PAKO Rocker System.

PRICE, PAKO Rocker System Complete with Motor.....\$195

- | | |
|---------------------------|------------------|
| 1 Hypo Tray | 1 Time Indicator |
| 1 Short Stop Tray | 1 Drain Stand |
| 1 Wash Tray (Pat. outlet) | 4 Print Carriers |

A payment of \$50 and \$29 per month for 5 months will put this in your washroom. It will save the salary of an assistant.

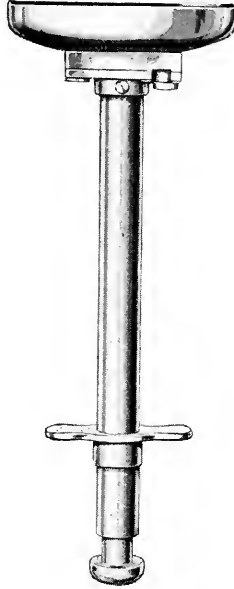
Order Today from HIRSCH & KAYE

THE NEW VICTOR FLASH GUN

Dependable, Safe, Convenient

The Victor Flash Gun is a worthy companion for Victor Flash Powder. Like the famous powders for which it was designed, it is the outcome of long and painstaking experimentation. So many things had to be considered—dependability of firing, safety, ease of operation, convenience in shape and use, swift loading and unloading features, lightness, balance—and a dozen others.

However, all these problems are solved in the New Victor Flash Gun. It is truly the best flash lamp on the market. You have only to hold one in your hand to be assured of this. The balance, the simplicity, the beauty, perfection and strength of the instrument is immediately obvious. While



it was especially built for the use of Victor Flash Powder and will undoubtedly perform most favorably with this powder, it may still be used with other powders. It is the New lamp for all uses, for every photographer.

This new instrument offers you something entirely new and revolutionary in flash lamps, as the feature explanation below makes clear. But further, this gun offers you a guaranteed satisfaction. Because the gun is so completely suited to all your needs we are willing to send you one, through your dealer, for a free trial with the understanding that it may be returned at our expense if you do not find it to be everything you expect of a flash lamp. Get yours today.

It means guaranteed service and satisfaction for you in 1930.

Superior Features of Victor Flash Gun!!

SURE FIRE—Removes all uncertainty as to whether your powder charge will fire.

SAFE—Has automatic action eliminating the possibility of accidental firing, which is always present with lamps which must be "cocked" or "set."

QUICK LOADING—Head breaks sideways by a twist of the hand allowing discharged primer to drop out.

QUIET—The Victor Primers used in this lamp are noiseless.

EASY TO OPERATE—A squeeze of the hand does the trick. The most natural firing action ever incorporated in a flashlamp.

EASY TO HOLD—Lays in your hand as if it belonged there. No straining of the hand or wrist to hold it up in firing position.

LIGHT WEIGHT—Only 11 ounces and beautifully balanced. Slips easily in coat pocket.

SERVICEABLE—Entirely of non-rusting metal, strongly built and excellently machined. Good for many years of heavy usage.

OPERATES IN WIND OR RAIN—Flash pan is drawn, giving closed sides and ends to prevent spilling flash powder. Can be used in high wind by covering top with thin tissue paper held in place by rubber band around sides of pan. Also in rain by substituting waxed paper for the tissue. Pan is non-rusting and easy to clean.

GOOD LOOKING—Nicely proportioned and furnished in handsome dull silvered finish.

PRIMER MAGAZINE IN HANDLE—End knob pulls off to expose a primer magazine holding 12 primers in Model A lamp or 35 primers in Model B lamp. Thus unnecessary to carry box of primers on average job and makes primers more quickly and easily accessible. Is insurance against being caught without supply of primers.

The Victor Flash Gun comes in two sizes and is priced at a very low figure.

VICTOR FLASH GUN

Length A—10 inches long.....\$10.75

Length B—18 inches long—with extra 10" flash pan..... 12.75

VICTOR CENTER FIRE PRIMERS—per hundred..... 1.50

Order Today from Hirsch & Kaye!

Display Material

BARGAIN PRICES

FILMS DEVELOPING & PRINTING Daily Service

Muslin Sign No. 2B — Price each \$0.75

Printed in three colors, Paint Poster Process, size 12 in. x 6½ ft. These signs are so designed that they may be cut in half and each part used separately.



Side Piece No. 3B
Size 28 in. x 28 in.
24-ply Mat Board.
Four Colors. Price \$1.00



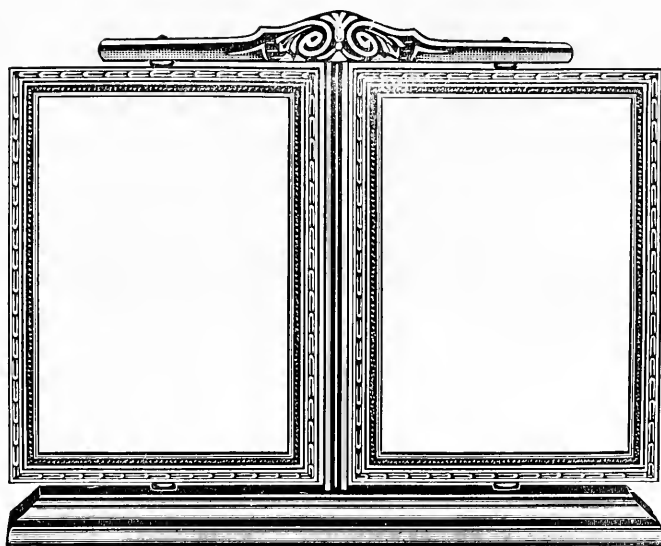
Side Piece No. 4B
Size 28 in. x 28 in.
24-ply Mat Board.
Four Colors. Price \$1.00

A LIMITED SUPPLY AT THESE PRICES!

Now is the time to order

from

HIRSH & KAYE



No. 300

Silver and Black or Platinum and Brown

4¾x6¾ or 7x9¾

\$3.00 each List

Good Photographs help to sell

Frames

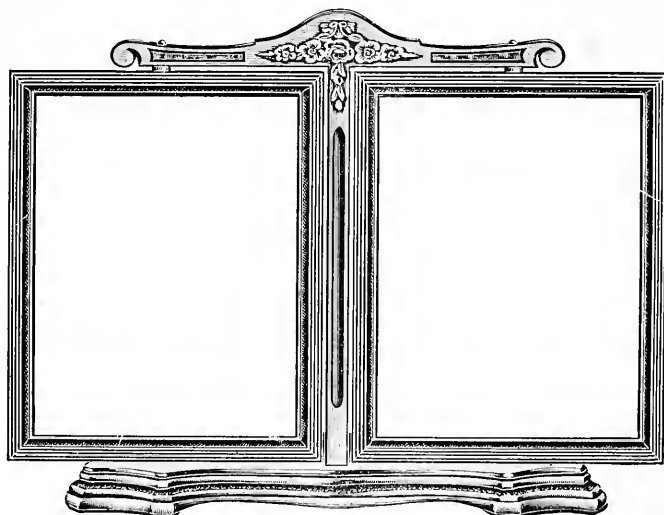
Good Frames help to sell

Photographs

In stock
at

**HIRSCH
&
KAYE**

Write for
frame catalogue
Order Today!



No. 524

Silver, Stippled or Gold, Stippled

4¾x6¾ or 7x9¾

\$5.60 each List

**ATTRACTIVE
DISCOUNTS
FOR RESALE**

Forging Ahead

For almost half a century
Hammer made emulsions have found
and are still finding a ready market,
because—

It's so easy to select a special brand
for any picture you are called on to make,—
It's so easy to make better photographs
than the ones you thought were best.

“PHOTOGRAPHS tell the story”



Write for free Portfolio of Prints

HAMMER DRY PLATE CO.

159 West 22nd St.,
New York City

Ohio Ave. & Miami St.,
Saint Louis

CHARCOAL BLACK

*An Unusual Paper designed for
Projection Printing*

*For those who wish their prints to command attention and produce
new business*

Grade “A” Thin Parchment—Grade “B” Medium Weight Parchment

Price per dozen—8x10, \$1.70; 11x14, \$3.25

Order from HIRSCH & KAYE

COOPER HEWITT LAMP

(Mercury Vapor)

Three times more actinic than sunlight, and faster than arc lamps.

Used for Portrait Lighting, Copying and Enlarging.

Require no special wiring and consume an unbelievably small amount of current.

Supplied for permanent or portable installation. Write for catalogues.

for sale by **HIRSCH & KAYE**

Our Salesmen Tell Us



HAROLD A. PARKER, Pasadena photographer and art dealer, died February 9 while playing golf. He was official photographer of the Rose Fete of Pasadena for years, and a popular citizen. His widow has our profound sympathy.

LEONID FINK, well known portrait photographer of Seattle, was a recent visitor. Some of Mr. Fink's recent work is of a decidedly original character.

MORTON & CO., San Francisco, recently had their telephone number changed and the announcement prepared by Mr. Morton was a clever bit of illustrated photography. The shadow of a view camera, ready for action, dominated a picture of their new switchboard, showing the four trunk lines and several locals, attended by an operator. Congratulations on the originality and novelty of the idea.

Border tinted amateur prints are catching the public eye, as evidenced by recent sales of the Vakagraph Border Printers. Recently we made deliveries of quite a few machines to photographers. If you are not familiar with border tinting printers, write for a circular.

MISS KATHLEEN DOUGAN of

Berkeley has gone to New York for a vacation, after a very busy season.

G. M. TAYLOR of "Famous Photographs of the Yukon," called on a visit and showed us a few of his pictures. The "spell of the Yukon" was felt for some time afterward.

MR. JAMES REEDY of Pako fame was in California during February, on a business trip. Mrs. Reedy was with him. Mr. Reedy told us of new appliances to be made by Pako, details of which will follow in a later issue.

Another factory representative who called was MR. CAMERON of Taprell Loomis, who told us of the rapidly increasing sales of their products.

HAROLD W. BENJAMIN, Oakland photographer, is again making good pictures. For a while he seemed to be up in the clouds, but the arrival of a baby girl early in February brought him back to earth.

The JOHNSON STUDIO of San Francisco is now located at 1159 Market Street, after many years at Sixth and Market Streets. And so goes another landmark in the expanding down town district.

1886

1930

44 YEARS OF SERVICE
to the
PHOTOGRAPHIC PROFESSION
in

**THE WESTERN COAST OF NORTH
AND CENTRAL AMERICA AND THE
PACIFIC ISLANDS**

HIRSCH & KAYE

Your logical source of supply

Putz Pomade

Putz Pomade is a smooth working friction reducer. As a local reducer this preparation is without a peer. It is applied with a soft cloth or tuft of cotton. Since the action is purely mechanical it is entirely at the command of the retoucher at all times.

The use of Putz Pomade permits the operator to reduce any portion of the negative to just the exact degree desired. The preparation is so fine that it may be applied to the most delicate portion of the negative, and it will never scratch. It reduces more evenly because of its smooth consistency; moreover, it is indispensable for bringing up hair, draperies, and the light portions of the picture.

Putz Pomade is supplied in convenient tins. It never becomes caked, lasts longer than other similar prepa-

rations, and does not leave the negative greasy. Photographers and others will be glad to know that this very popular reducing paste is now available in our stock. Mr. Beattie recommended the use of Putz Pomade, during his school of lighting.

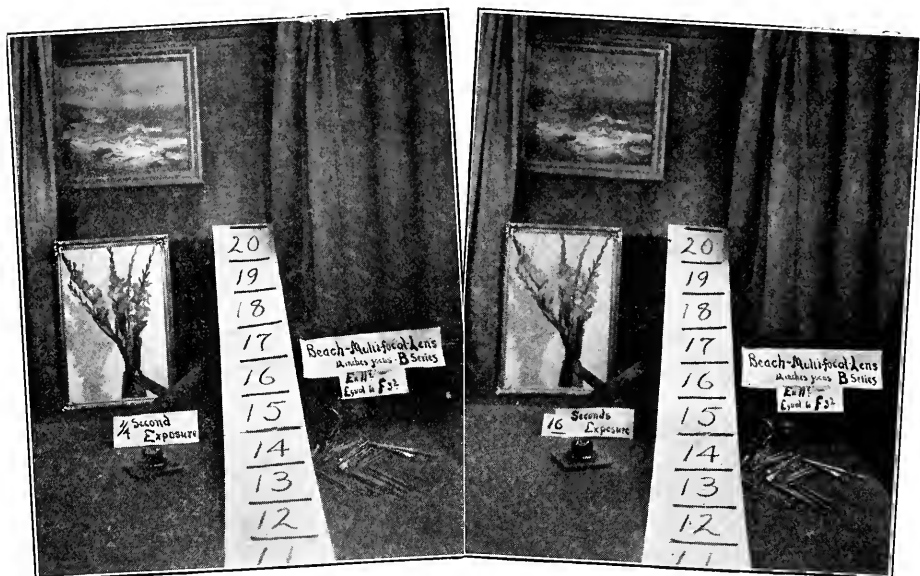
We offer the preparation in convenient three ounce tins for 25 cents each.

Monokrom Green Silk

This is a new and attractive addition to the Defender line of papers. Made in an artistic shade of green in Iris for contact printing and Velour Black for projection. Prices are the same as for other Monokrom papers.

Order a dozen today and make a set of prints. Suitable for portraits and outdoor scenes.

HIRSCH & KAYE will supply you.



These two reproductions are from photographs made with the 12" focus Series B Beach Multi-focal lens to illustrate the exceptional latitude in timing. In both cases the lighting, diaphragm aperture Ex. 11.7 (equivalent to f3.3), focus and position of camera were the same. The exposure given one as will be noted, was $\frac{1}{4}$ second while the other was given 16 seconds.

UNAPPROACHABLE

UNHEARD latitude in timing with unbelievable speed—full definition with roundness—sharpness without harshness. Perfect perspective or drawing—depth of focus such as has never before accompanied speed—unique in quality—remarkable for copying and enlarging. It does everything better. The customer appreciates the difference.

The Beach Multi-focal lens is now made in two Series, The Series A for softer effects and the Series B for sharper effects making it suitable for all round use.

WOLLENSAK OPTICAL COMPANY

872 HUDSON AVENUE, ROCHESTER, N. Y.

Technicolor Movies

TECHNICOLOR has been used with more or less success since 1922. Because it costs more per foot than black-and-white films, producers formerly did not try it much. Last year the vogue of the experimental and obviously unperfected sound-device taught them that experiments could be profitable. Warner Brothers made the first all-Technicolor all-talking picture—*On with the Show*. Others followed. Technicolor, Inc. began to do a big business.

Technicolor is the trade name of a process invented by Dr. Herbert Thomas Kalmus, onetime (1913-15) professor of electro-chemistry and metallurgy at Massachusetts Institute of Technology, now president of a \$35,000,000 corporation. Dr. Kalmus built his first camera ten years ago. It took 15 months to build and cost \$120,000. Technicolor cameras are cheaper now, but there are not many of them available; a year ago there were only eight in the world. Technicolor, Inc. owns exclusive rights to its process—not the best process yet discovered for taking pictures in color, but the only one that has been made commercially practical. In the special camera which takes two negatives simultaneously the films coated with a tough gelatin emulsion pass through filters of red and green dyes. It has recently become possible by expert color planning of costumes, settings, to reproduce nearly perfectly all colors of the spectrum except yellow, which still gives trouble. Technicolor Inc. now manufactures one camera per week, rents the cameras, cameramen and color experts to film companies, develops all Technicolor film in its own laboratories. (Time.)

The happy man is he who is cheerful with moderate means; the unhappy, he who is discontented in the midst of plenty.

The best angle from which to approach any problem is the try angle.

Women Hold the Purse Strings

HAVE you ever figured what proportion of your sales were the direct result of feminine influence? We can answer the question for you, without your troubling to make an analysis. A recent national survey shows that 85% of all money is spent by women. Think back over your own experience during the past three months and see if this is not true.

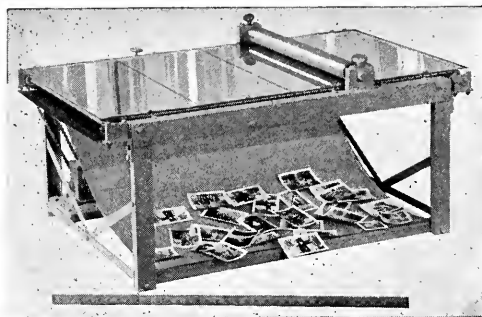
A wife brings in her unwilling husband to have his portrait taken, because she says "he hasn't had a decent picture in ten years." Mother sees a group picture of Mrs. Jones and her children in your window and decides that she ought to have one of her own family. And so it goes.

Man is a shy creature and shuns the photographer unless Mamma makes him go. Sometimes it is Daughter or Sister or even Mother-in-law.

The influence of woman can be capitalized by any alert photographer. Every satisfied feminine customer can pass along the good word to her circle of woman friends and the male members of her family. Focus on the ladies. It pays.

THIS the Age of Steel? of Electricity? of Research? Nonsense. This is the Age of Indolence. Only a man lazy by inheritance, environment and training can fully enjoy the benefits of the time. We know. And now, thanks to a Swiss genius, one of our few remaining burdensome jobs—that of opening the garage doors—is eliminated. As soon as we get the aerial installed on the garage room and the necessary gadgets placed in the car we simply press a button and, presto! the doors open and we sail on in without even changing gears. Now for an automatic shoe lacer.

The Brunner Automatic Glossy Print Drier



**BRUNNER GLOSSY DRIER
TABLE MODEL**

Designed to meet the requirements of the smaller photo finishers. Small in size, low in price, yet sturdily built of the same fine materials as the larger and more costly Brunner dryers. A machine that entirely eliminates the labor and expense of the present method of drying on squeegee tins.



BRUNNER automatic glossy dryers of very large capacity have been operating successfully for the past two years in the largest finishing plants in the country. The success of these large machines has created a demand among the smaller finishers for a small machine at a low price which we are now offering.

Description and operation:

Heavy flat chromium plates are mounted at two middle points to two continuous belts of steel roller chain, being mounted in such a way that when the chain makes curves at either end of the machine, the plates take the turn without bending. This belt of plates moves continuously from right to left of the machine and is actuated by a sturdy mechanism and two wringer rolls which also squeegee the prints. As the plates move along the prints are dried by a heating unit (gas or electric) and when dry, the prints **AUTOMATICALLY SEPARATE** from the plates and drop on the print pan under the machine from which they can quickly be removed. A sorting table can be placed aside the dryer and the prints sorted and checked as they are dried, thus saving time in this operation. This dryer will handle 700 amateur size prints per hour with ease. It is entirely automatic and requires no labor or attention other than laying the wet prints on the machine and sorting

them when dry. One person operating a Brunner dryer can turn out more work than two people drying prints in the old fashioned way with squeegee tins.

Details of construction, etc.:

This dryer measures 44 inches long, 30 inches wide and 22 inches high. It can be placed in any plant on a small table, bench, etc., and occupies considerably less room than old fashioned drying outfits consisting of wringer table, drying cabinet stripping table, etc.

Westinghouse motor, Boston reduction gear and ball bearings throughout provide a smooth running, silent mechanism that will operate for years without mechanical trouble.

The frame is strongly made of heavy angle and channel iron rigidly bolted together. Steel roller chain used for plate conveyors and conveyor drives.

The Brunner dryer is shipped completely assembled in one crate and can be put into operation one hour after uncrating.

Shipping weight, 250 pounds.

Price \$350.00 F. O. B. factory

Electric heat \$25.00 additional

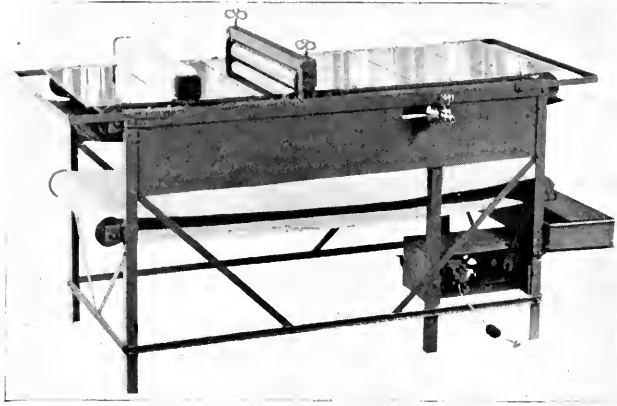
When ordering state whether **ALTERNATING** or **DIRECT** current.

**Budget terms
if wanted.**

Place your order today with

HIRSCH & KAYE

Your logical source of supply



THE BRUNNER AUTOMATIC GLOSSY PRINT DRYER—JUNIOR MODEL
JUNIOR MODEL
1930 Junior Model

WHILE the same in principle and construction to former models, it has been improved by the changes listed below and is so built that should greater capacity be desired, a section may easily be added at moderate cost and the 6-plate Junior Dryer converted into a 10-plate dryer.

Brunner Dryers are the only ones offered that have this very decided advantage.

1930 IMPROVEMENTS

Heavier plates, insuring still better drying.

Ball bearing throughout—easier running—longer life.

New drive—Plates are pulled through the wringer instead of power wringer pushing them through. This new drive saves wear and tear on both plates and wringer.

Heavier conveyor belt and simple adjustment to keep it running true.

Improved heating unit—Operates with a minimum of gas.

Improved plate washer.

Print capacity, 6-plate dryer, about 1200 per hour.

Print capacity, 10-plate dryer, about 1800 per hour.

The Brunner Junior Dryer, because of its small size can be easily installed in any plant. Length 7 ft. Width 2½ ft. Occupies only 18 sq. ft. of floor space.

1500 average size prints per hour.

The Brunner Dryer—Junior Model—is shipped in one crate, completely assembled, and can be put into operation in one hour after uncrating.

PRICES

Junior model—6 plates—\$600.00

Junior model—10 plates—\$875.00

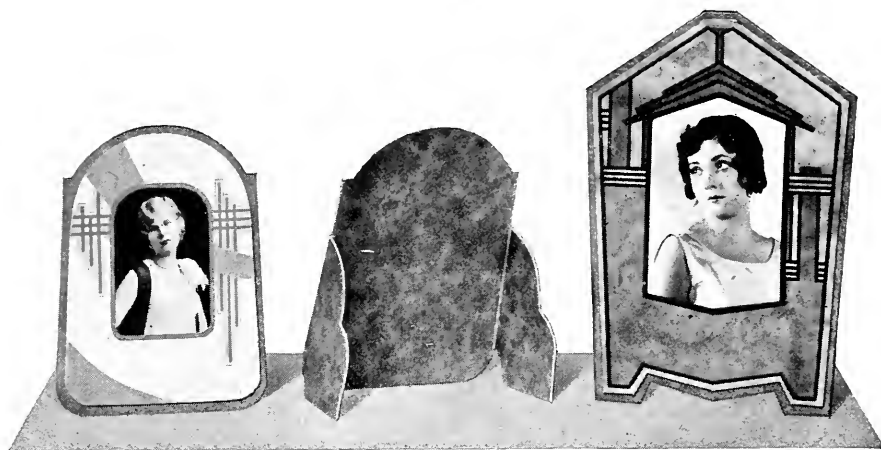
Extra section to convert 6-plate machine (1930 model) to a 10-plate machine \$275.00

**BUDGET TERMS
IF WANTED**

**Order Today
from**

Hirsch & Kaye

A "Peppy" Spring Style



THE MITZI

This novelty easel is just the style to show right now—to “stir up” business—to keep the younger set interested in photography.

Bright—colorful—sophisticated. It meets today’s requirements for a style off the beaten path.

Color Grey and Neutral

Size of openings . . 1-13/16x1¾ and 1-5/8x2-5/8

Prices \$3.20 and \$3.90 per 100

Samples of both sizes in two colors—
four up-to-the-minute easels sent for
10 cents postpaid. Ask for Sample
Offer F-31.

TAPRELL, LOOMIS & CO.

(Eastman Kodak Company)

Chicago, Illinois



"JERRY'S" CORNER

By HIMSELF

Some day, while you're waiting for the negatives to come out of the tanks, try this little stunt, then pull it on your friends.

Put down the number of your living brothers. Multiply by two. Add three. Multiply by five. Add the number of living sisters. Multiply by ten. Add the number of dead brothers and take 150 from the answer.

Now—the right figure in your answer will be the number of deaths, the middle figure the number of living sisters and the left hand number, the number of living brothers. How about it?

Her lips quivered as they approached mine. My whole frame trembled as I looked in her eyes. Her body shook with intensity as our lips met, and I could feel my chest heaving, my chin vibrating, and my body shuddering as I held her to me.

The moral of all this: Never kiss them in a Ford with the motor going.

The typewriter makes it easy to write, but it's just as hard to think as ever.

I've never seen a cord of wood—
I hope I never saw one;
But I can tell you—this is good—
I'd rather see than saw one.

When I go out for lunch I always order Scotch asparagus. (No tips.)

He had choked her!

She was dead. There could be no doubt about that. He had listened to her dying gasp.

Now she was cold. Cold as the hand of death!

Yet in his anger he was not convinced. Furiously he kicked her. To his amazement she gasped, sputtered and began to hum softly.

"Just a little patience is all it takes, dear," remarked his wife from the rear seat!

A sultan at odds with his harem
Thought of a way he could scare 'em:

He caught him a mouse,
Which he freed in the house,
Thus started the first harum-scarum.

Some of the new cars now have shatterproof glass. If they could only find a chatterproof glass there would be less back seat drivers.

My kid sister asked me . . . "Jerry, when I grow up, will I have a moustache on my lip like daddy has?" and I says to her, "Pretty often, sister."

I've been bothered with corns lately, so I bought some of that corn syrup made by that Don Amazo, what plays over the radio. I soaked my feet in it, but all it did was to draw flies.

I'm regusted.

JERRY.



[THE FOCUS for MARCH, 1930]



A Good Film Gathers Friends



By Courtesy of the Universal Pictures Corporation

WHEN any product is as promptly and generally accepted as Agfa Portrait Film—with demand continuing its increase month by month—it is clear that users must find that product particularly good.



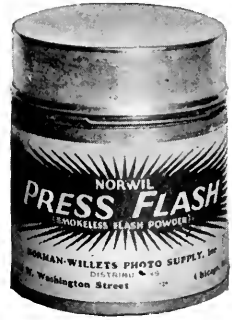
**PORTRAIT
FILM**

Agfa Portrait Film has a quality all its own. How fine that quality is has astonished many. How *helpful* it is in producing professional results, innumerable photographers will tell you—for this film gathers friends wherever it is used.

AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.
Page twenty-four

A Sensational Discovery of Interest to All Photographers

Smokeless - - No Cinders or Flying Sparks Instantaneous - - Clean



At last the perfect "smokeless" flash powder is here. **NORWIL PRESS FLASH** is the result of years of research and experiment. It has **no** smoke, is fast and makes very little noise or report. Absolutely clean! **No shower of cinders or flying sparks.** Has the highest endorsement of leading Press and Commercial photographers.

How often have you, Mr. Photographer, been called upon to make the portrait of a new arrival at the hotel, a home party, office scene, or banquet, where an "open flash" would be the quickest and most efficient lighting medium to use.

With **NORWIL PRESS FLASH** you can make not only one exposure, but several, without smoking up the interior in which you may be operating.

The novelty of making a flash shot without the usual smoke, is

About a week ago the morning mail brought us a check for several hundred dollars in payment of supplies purchased. On the back of the envelope was a seal, like a Christmas seal, reading—"Help prevent heart disease." Which prompts us to suggest that even if you don't have a supply of stickers, send your checks just the same. We will take our chances.

also an advantage which should not be overlooked. It will invariably call forth favorable comment from your subjects.

NORWIL PRESS FLASH registers in illumination comparable with non-smokeless powders when fast Panchromatic Plate or Film is used. When other than Panchromatic negative material is used, slightly more of the smokeless powder may be necessary. This point, however, is of small consequence when you consider the many advantages gained by using **NORWIL PRESS FLASH.**

NORWIL PRESS FLASH 100 grams
(3½ oz.) . . \$2.85 in U.S.A.

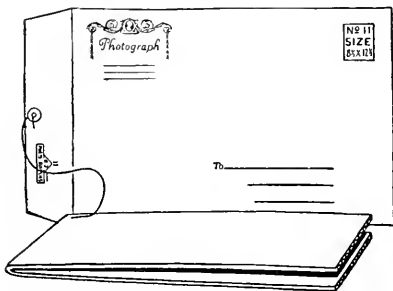
(Slightly higher in Canada and Mexico)

CAN BE SENT BY MAIL

Order today
from **HIRSCH & KAYE**

Human life is so short that we must learn from the experiences of others as well as from our own.

Improved carbons for Beattie Lamps now furnished on your orders. In stock, in the popular sizes. All orders will be filled with the new grade.



The New INGENTO Photo Mailer

has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

Made in the Following Popular Sizes

| | |
|--------------|-----------|
| No. 2..... | 5½ x 7½ |
| No. 3..... | 6¾ x 8¼ |
| No. 4..... | 7½ x 9½ |
| *No. 5..... | 8¾ x 10½ |
| *No. 6..... | 10¼ x 12¾ |
| *No. 7..... | 12¼ x 14½ |
| *No. 8..... | 10½ x 15 |
| No. 9..... | 6¼ x 9¼ |
| *No. 10..... | 7½ x 11¾ |
| *No. 11..... | 8½ x 11½ |
| *No. 12..... | 13 x 17½ |
| No. 14..... | 16 x 20¼ |

Packed in cartons containing fifty.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 1. Ingento Photo Mailer is now made 8½ x 11½ inches. It will accommodate photographs 8 x 10 or 7 x 11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

Manufactured by **BURKE & JAMES, Inc., Chicago, Ill.**

Carried in Stock by **HIRSCH & KAYE**

SIZES for any need! PRICES none can meet! Prompt Shipments!

Stop Waste. Save Time, Money, Solutions.

For best results install a

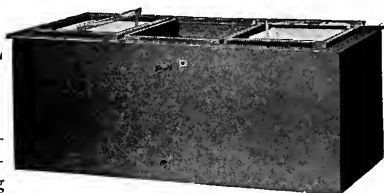
STERLING DEVELOPING TANK OUTFIT

AMATEUR FINISHING OUTFIT for Roll Film and Circuit Work

Made of the
**FINEST
PORCELAIN
ENAMEL**
THE BEST BY
TEST

ALL WATER-JACKETED OUTFITS have washing space with circulating water around both inner tanks for temperature regulation.

Two Sizes Commercial Outfits for Plates and Cut Films.



Size No. 1 accommodates both 5x7 and 8x10 Portrait Hangers. Size No. 2 is built for 5x7's only.

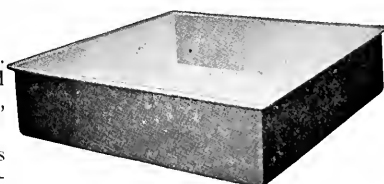


Made in 2 sizes
5x12x42" holds 10 gallons
8x12x42" holds 17 gallons
Both Blue and white tanks.

**COMPLETE
COMPACT
ECONOMICAL**
Light in weight.
Easily handled and
cleaned. Durable,
and Efficient.

Avoid Spurious
Tanks. Name "Sterling" on Every
Tank.

White Enameled Fixing Baths



STOCK SIZES

| | | |
|----------|----------|----------|
| 12x16x5" | 16x20x6" | 10x12x5" |
| 18x24x6" | 20x24x6" | 18x22x5" |
| | | 20x30x6" |

STERLING PHOTO MFG. CO.

"Pioneer Tank Builders," Beaver Falls, Pa.

Oil Companies Share Air Survey

EIGHT oil companies in California have completed the most extensive aerial survey for oil exploration yet attempted, mapping 2,200 miles of mountainous terrain in Salinas Valley. Although competing companies have previously exchanged private surveys of certain areas, this is the first instance of cooperation on a large-scale mapping enterprise.

The cost of survey is about \$8 to \$10 per square mile. Each company's expense was about one-tenth of what it would have cost to complete the job single-handed. General Petroleum Corporation, the Texas Company, Shell, Continental, Associated, Union, Richfield, and Western Gulf bore the expense of the project and will share in its findings.

Aerial survey is now an important phase of the oil geologist's work. During the past year more than 20,000 square miles have been photographed, mainly in California and Texas. The photographer must fly at a height of about 12,000 feet in parallel straight lines, taking a series of overlapping pictures which are later indexed and combined into a mosaic, a map, or both. These maps show all topographic details, give an idea of sub-surface conditions, enable field geologists to do their work much more accurately and completely.

Beside their value in exploration for oil, aerial maps are now extensively used for planning construction. Canada has already surveyed 300,000 square miles; has 650,000 negatives on file.

Photographers have prepared to take huge, detailed pictures of Michelangelo's magnificent paintings in Rome's Sistine Chapel. Reason:

the Michelangelos must be treated for chemical decay in the paint, damp air and dust effects, carbon deposits from the smoke of holy candles. The photographs will be used to check the restorative process.

Why the Blueprint Industry Is Blue

SMALL orders and free delivery are making serious drains on the blueprint business; wastage of paper because of odd shapes of prints amount to a large reducible loss.

According to figures reported by the Department of Commerce all blueprint orders of less than 75 cents show a loss. Few orders under \$1 pay. Apparently, if free delivery service is to be maintained, the minimum charge should be \$1. Other possibilities would be to charge for delivery on all orders of less than \$1, or to refuse delivery service entirely for such orders.

Few users of blueprints would object to a \$1 minimum after such official recognition of the unprofitableness of smaller orders, provided most of the industry adopts \$1 as the lowest on the schedule including complete service.

The facts regarding photocopy orders are similar to those of the blueprints.—"The Week's Business."

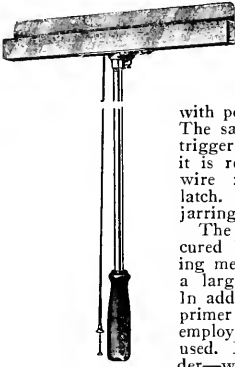
An Emergency Lamp For Panchromatic Emulsion

YOU need not wait till you have a green Safelight to start to use Panchromatic Film. A very practical panchromatic safelight can be made by the use of a green celluloid or gelatin gler, placed between the bulb and lens of an ordinary electric flashlight. Wratten Green Filters, gelatin style are quite inexpensive and an average filter will make four safe-

THE LATEST IN FLASH LAMPS

Ingento Sure-Shot Flash Lamp

(Patent Applied for)
SAFE — POSITIVE IGNITION
Guaranteed in Every Way



The Ingento Sure-Shot makes a safe hand lamp.

The Ingento Sure-Shot Flash Lamps in addition to being hand lamps, can be placed on stands or hung from the ceiling and can be connected with a duplex release for simultaneous firing. By using a long release it is possible to set off the flash at any distance up to ten feet.

The handle can be slipped off quickly and the pan placed in the ordinary flash bag, thus eliminating all heavy electric wiring.

We guarantee this lamp to give you 100% satisfaction in every way. Try the Ingento Sure-shot. If you don't agree that it is all we claim for it, send it back and your money will be cheerfully refunded.

The Ingento Sure-Shot Flash Lamp is the most perfect device of its kind ever produced. It was designed by a flash light expert to combine safety with positive firing. It does both. The safety latch holds the firing trigger in place securely until it is released by an antinous or wire release which raises the latch. It cannot be released by jarring or vibration.

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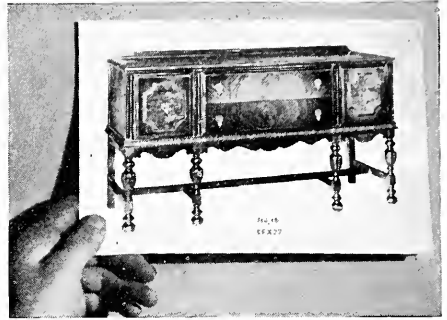
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[THE FOCUS for MARCH, 1930]

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^{HT}E FOCUS

Published Monthly in the Interests of Professional Photography

VOLUME VI

APRIL, 1930

No. 4



GABRIEL MOULIN, 153 Kearny St., San Francisco, Calif., made this prize-winning picture of a California Packing Corporation Plant. Made with 4 $\frac{1}{2}$ oz. Victor Flash Powder, Normal Grade, in 3 open electric flash pans; Goerz Dagor 7 $\frac{1}{2}$ in. lens. Stop between F.11 and F.16.

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THE FOCUS

Published Monthly in the Interests of Professional Photography

by HIRSCH & KAYE, 239 Grant Avenue, San Francisco

VOL. VI

APRIL, 1930

No. 4

IN THE PROFESSION



*"He cannot
telephone for
delivery"*

The scene of our little story this month takes us to Raratonga, Cook Islands. These islands will be found south of the Hawaiian Islands and east of Australia. Here is located Sydney Hopkins, who has conducted a studio there for the past nineteen years.

Born in Reading, England, his parents moved to London when he was three years of age. His parents were successful in agriculture and in commerce, but young Sydney cared for neither of these. He wanted to travel. So he left school at fifteen, and three years later, we find him traveling to Africa to take part in the Boer War.

An apprentice, working for his father, had meanwhile purchased a camera, and young Hopkins decided he wanted one and proceeded to build a camera consisting of a cardboard box, a spectacle lens and a rotary shutter operated by an elastic band. There being no drug store service where he could leave his film, he had to learn to finish his own film.

The year 1911 found him in California, and then we heard of him from Cook Islands. He is unmarried,

free from fraternal or association connections.

His orders arrive with each steamer and if you will find the Cook Islands on your map, you'll realize that he cannot phone for immediate delivery of a dozen proof paper or something else that he may have overlooked. In spite of distance from his "logical source of supply," the service he receives seems to be adequate.

MAKE no little plans; they have no magic to stir men's blood, and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing intensity. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty.

—Daniel H. Burnham.

ALMOST anybody can do business fairly well. Many men can do business very well. A few can do business superbly well. But the man who not only does his work superbly well, but adds to it a touch of personality, through great zeal, patience, persistence, making it individual, distinct and unforgettable, is an artist.

—Elbert Hubbard.

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[THE FOCUS for APRIL, 1930]

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Things You Should Know

HELPFUL HINTS *From HERE AND THERE* **Photographing Children**

If we ask the average professional photographer to name the most profitable branch of his all-the-year-round work, he will unhesitatingly answer: photographing children. And many claim and advertise that they make a specialty of children. Some go so far as to have "Baby Days." But, strange to tell, very few seem to think it worth while to study and prepare themselves for special proficiency in this most profitable line of work. Some years ago, Mr. E. B. Core established a studio for children only in New York. Despite his success, he had no competition as a specialist, and since he retired, a year or two ago, America is without a studio devoted exclusively to the making of pictures of children. There is undoubtedly a profitable opening here in most of our larger cities for some man or woman with skill and resourcefulness. The chances of success would, of course, be made more certain by the undertaking, together with the studio work, of the photographing of children at home.

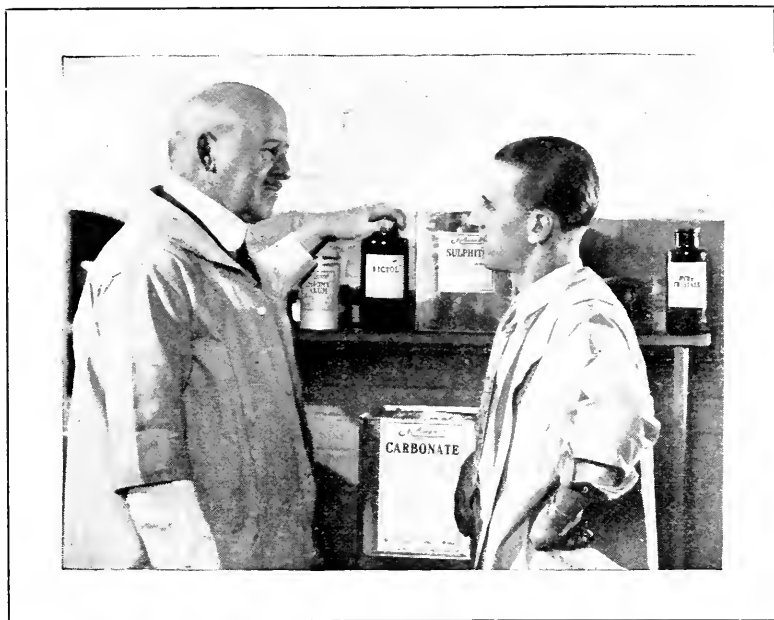
EXPERT ADVICE

How shall the professional win larger success in child-portraiture? Mr. Core tells us that the principal factors which enter into the making of the successful photographer of children are good nature and patience. He adds: While a certain amount of firmness, as well as love, rules the

home-life of the little ones, in the studio it must all be love and patience. Don't expect to make pleasing pictures of children if you are bored by their childish prattle. Few things on earth are sweeter than their bright, happy faces. Nothing more interesting than their description of the newest doll or the big brown dog at home. I love to hear them talk and always seek to draw them out, using sometimes a little story to help me. I try to have them feel that they are doing just what they want to do themselves. You can lead but seldom drive them. My aim is always to so entertain or amuse them that they either do not realize or are unconscious of the fact that I am photographing them. They frequently say, "Ain't I goin' to have my picture taken?" after I am all through, thinking that they have only been having a romp with me. Don't shove them out the moment the sitting is completed. For there are none so quick to detect insincerity, and none so quick to repay any affection you may show them. Further, your interest in the children finds a ready response in the mother's pocketbook.

Madame D'Ora, of Vienna, tells us that she believes in letting the little ones play among themselves or with their toys, attempting no false positions or studied arrangements, but taking the pictorial opportunities as they come. Left to themselves, with the camera always ready at hand, they never fail to offer abundant opportunities for pictures full of grace and childish charm.

(Continued on Page 9)



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The great thing is to keep the child sitter as normal as possible, and if the amuser can contrive to make him forget altogether that there is a camera and a man behind it in close proximity, and this without undue excitement, then the amuser's work will be done and the photographer will be left free to watch for and seize his opportunities, which, if the child is quietly and rationally amusing itself, should soon appear.

But how, probably asks the reader, is the volatile young sitter to be kept in one place? This is the business of the amuser, who is greatly aided by arrangements of background and foreground, which will be more fully described later on. And so, skipping for the present the surroundings of the child, we pass on to the consideration of posing.

BEWARE OF POSING

Speaking broadly, a child should hardly ever be posed. Even the most self-conscious youngster, with dexterous management, can be induced to forget itself, and when once this is accomplished, ease and grace as if by magic appear. The one unforgivable sin in the portrait of a child is self-consciousness, and so it must be avoided at all costs. Boys quite as much as girls suffer from it, and will often completely spoil a picture if asked to "keep like that just a second." Indeed, the suggestion that they should look at the camera is almost always followed by disaster. Consequently, with children that are at all nervous, full-faced portraits should be avoided. But of course self-consciousness is just as noticeable in figure as in face. The prim little girl who has made up her mind beforehand exactly how she will sit for her photograph, and is bent on carrying it out, may even necessitate the imaginary exposing of several plates, and then, if the photographer

will with some ostentation pronounce it all over, he may, if he is quick and has his plates quite handy, immediately get some good natural relaxed portraits; for when once what is considered the ordeal is over, the child, in common with the adult, will straightway relax and usually look its very best and most natural self.

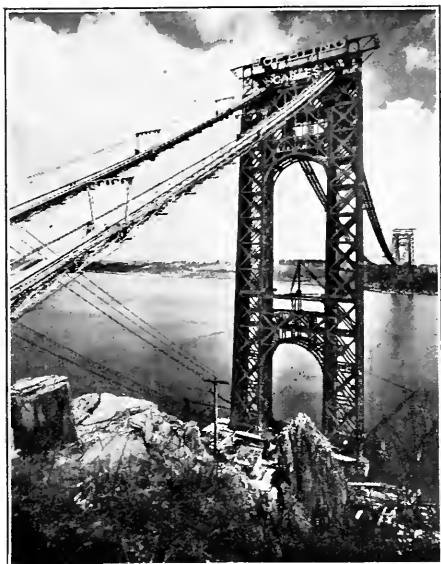
Children are often best taken standing, for they naturally spend so much of their time on their legs; but if kept long they are likely to get stiff and set. If this awkwardness does not go of itself, much may be done with quite little children by the amuser jumping them up in the air. They seem to land again on the floor with quite a new stock of strength and grace. Again, most difficulties with little girls can often be surmounted by the photographer taking them into his confidence and getting them to help him make a picture of their favorite doll, or a real live kitten will answer the same purpose. They will busy themselves over such subjects, and never seem to dream that the eye of the lens is impartially including them as well as their pets.

And all this trouble is to be taken to avoid self-consciousness! Yes, and it is worth it, and that is why I have rather gone into detail over means to avoid this unforgivable fault in a child picture; for is not even a poor snap-shot of a natural, spontaneous attitude worth more than the most technically perfect negative of a consciously posed goody little person?

In photographing young children, quickness and quietness of manipulation and movement are big helps to successful negatives.

—From Photo Miniature No. 152.
See Page 7.

Save your copies of THE FOCUS for future reference.



This illustration of the new Hudson River Bridge is from a photograph made by O. R. Applegate of Trenton, N. J., with the Series III Velostigmat Wide Angle lens f9.5.

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The Family Album is Coming Back

To Resume Honored Place

Boston Post Tells Us

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Time was, in the alleged good old days, that a first-class album was a practical necessity in every home. It broke the ice, to use a homely expression. According to accounts as handed down from generation to generation, when the swains of the day went "sparking," a family album was a great help.

After Elmer had been separated from his hat and coat he usually sat on the edge of a chair in one corner of the parlor, and Myrtle, let us call

her, perched on the haircloth sofa. Elmer would start out bravely enough in the small talk of the day, with Myrtle's assistance, but ere long he would be more likely to "lag in the breeching," as the bucolic gentlemen used to phrase it. He ran out of ideas and it would begin to look as though the evening was going to be a wash-out.

Then Myrtle would trot out the old standby, the family album, and Elmer would be granted the boon of a peek at Uncle Abner when he played first cornet in the town band.

And just remember that a girl can't help a young man "turn the pages" if she's on the other side of the room. Oh, the family album came in very handy in the old days. No home was complete without one.

And now we read it is coming back.



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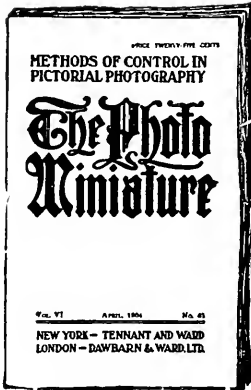
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Order from HIRSCH & KAYE



The New INGENTO Photo Mailer

Has the only double seal feature of string fastener and gummed flap, making it possible to mail photos to foreign countries or send them by first-class mail when privacy or additional safety is desired.

The INGENTO is easily superior to any other photo mailer on the market. There is no chance of breaking photographs, drawings, sketches or any other valuable matter when this mailer is used, as they are perfectly preserved by the double corrugated board which covers the photograph or drawing both front and back. The capacity of this mailer is greater than others and it is more quickly sealed. The various sizes we manufacture are made to take all the popular up-to-date mounts in use by the leading studios throughout the country.

The new No. 11 Ingento Photo Mailer is now made $8\frac{1}{2} \times 11\frac{1}{2}$ inches. It will accommodate photographs 8×10 or 7×11 inches in size.

The No. 14 Mailer is made extra strong with super-strength corrugated board; it is ideal for large prints, folders, enlargements and drawings.

MADE IN THE FOLLOWING POPULAR SIZES

| | |
|--------------|--------------------------------------|
| No. 2..... | $5\frac{1}{2} \times 7\frac{5}{8}$ |
| No. 3..... | $6\frac{1}{4} \times 8\frac{3}{4}$ |
| No. 4..... | $7\frac{1}{2} \times 9\frac{1}{2}$ |
| *No. 5..... | $8\frac{3}{4} \times 10\frac{1}{2}$ |
| *No. 6..... | $10\frac{1}{4} \times 12\frac{3}{4}$ |
| *No. 7..... | $12\frac{1}{4} \times 14\frac{1}{2}$ |
| *No. 8..... | $10\frac{1}{2} \times 15$ |
| No. 9..... | $6\frac{1}{4} \times 9\frac{1}{4}$ |
| *No. 10..... | $7\frac{1}{2} \times 11\frac{3}{4}$ |
| *No. 11..... | $8\frac{1}{2} \times 11\frac{1}{2}$ |
| *No. 12..... | $13 \times 17\frac{1}{2}$ |
| No. 14..... | $16 \times 20\frac{1}{4}$ |

Packed in cartons containing 50

MANUFACTURED BY

BURKE & JAMES, Inc.

CHICAGO, ILL.

Carried in Stock by **HIRSCH & KAYE**

SIZES for any need PRICES none can meet!

Prompt Shipments

Stop Waste. Save Time, Money, Solutions.

For best results install a

STERLING DEVELOPING TANK OUTFIT

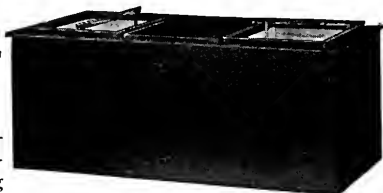
AMATEUR FINISHING OUTFIT for Roll Film and Circuit Work

Made of the
**FINEST
PORCELAIN
ENAMEL**

THE BEST BY
TEST

ALL WATER-JACKETED OUTFITS have washing space with circulating water around both inner tanks for temperature regulation.

Two Sizes Commercial Outfits for Plates and Cut Films.



Size No. 1 accommodates both 5×7 and 8×10 Portrait Hangers. Size No. 2 is built for 5×7 's only.



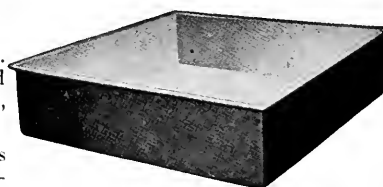
Made in 2 sizes
 $5 \times 12 \times 42$ " holds 10 gallons
 $8 \times 12 \times 42$ " holds 17 gallons
Both Blue and white tanks.

COMPLETE
COMPACT
ECONOMICAL

Light in weight. Easily handled and cleaned. Durable, and Efficient.

Avoid Spurious Tanks. Name "Sterling" on Every Tank.

White Enameled Fixing Baths



STOCK SIZES

| | | |
|---------------------------|---------------------------|---------------------------|
| $12 \times 16 \times 5$ " | $16 \times 20 \times 6$ " | $10 \times 12 \times 5$ " |
| $18 \times 24 \times 6$ " | $20 \times 24 \times 6$ " | $18 \times 22 \times 5$ " |
| | | $20 \times 30 \times 6$ " |

STERLING PHOTO MFG. CO.

"Pioneer Tank Builders," Beaver Falls, Pa.

Start a Bonfire

BURN THEM UP! One of the big problems with every studio — at least it is always so considered, is the carrying over of unsold mountings from one season to the next. The photographer is in no worse situation here than the automobile dealer who finds that he has sold his stock of new cars but has accumulated an inventory of used ones, or the radio dealer who finds himself in much the same fix. But the sellers of automobiles are gradually coming to realize that there is no use in fooling themselves as to the value of these outworn machines, and in many cities they have banded together and incorporated junk-yards which dispose of the worst of the wrecks at least. And in Philadelphia, recently, a number of radio dealers destroyed in a big bonfire a thousand or more old radio sets which they had taken in trade. We believe that photographers can find a lesson here.

Many a studio owner, finding himself when the season is over with a surplus of unused mountings, carries them on his inventory and frequently fools himself into thinking that his studio, for that reason, is worth more than it will actually bring at a sale. For no wise buyer allows anything for a stock of old mountings, no matter how large. Some studio owners go so far as to vow to themselves that they will buy no new lines of mountings until they have disposed of the old ones — we know of one studio which kept unopened a large case of new stock for months, until an old accumulation had been used up. This is the height of poor business. Not only is the photographer kidding himself, but he is shutting the door to new customers and losing the opportunity of getting a better price by showing newer and more salable mountings.

These old stocks of mountings arise from several causes. Occasionally a salesman deliberately oversells an easy customer, though this is not the case when the studio deals with reputable houses. More frequently the customer over-estimates his requirements and becomes over-enthusiastic about prospects. Sometimes, particularly in localities dependent on a single industry, an entirely unforeseen strike or calamity may practically close down the town. These things must be faced frankly. Do the clothier and the haberdasher refuse to buy new styles until they have sold all last season's goods — not by a jugful! They cut prices below cost if necessary, or sell out the old stock to some firm dealing in out-of-date goods. The photographer's way out is not so easy, from the pocketbook

Our Salesmen Tell Us



Of two thousand photographs submitted to the Committee on Advertising Photographers' Association of America for use during the next six months advertising campaign for commercial photographers, two prints out of six accepted were the work of ALBERT HILLER of Pasadena. It is very gratifying to know that our Pacific Coast photographers rank with the best in the United States, and our congratulations go to Mr. Hiller.

Another triumph for the Northwest. The Seattle Times will erect a new building that will be two blocks long and a half block deep. It will be the finest newspaper building in the world and we are given to understand that it will eclipse the famous Chicago Tribune building, recently completed.

The photo section, in charge of ANOTHER SMITH, will occupy an entire floor.

W. A. CLINCH, popular operator at the Whigham Studios on Mission Street, is back at his work after a siege in the hospital. We are glad to notice his improved health.

J. H. EASTMAN plans a new studio in Susanville, located in the I.O.O.F. Building. He is apparently keeping pace with the development of the northeast corner of California.

An addition planned for the Eastman Kodak Company office building will give Rochester one of the tallest buildings in the State outside, of course, of New York City. The building will rise 340 feet from the ground. The new space will contain the offices of George Eastman and the executives of the Company.

With regret we learn of a serious illness of MR. J. C. GORDON, commercial photographer of San Jose, who has been confined to his bed with pneumonia. A comforting word comes to us, however, that the crisis is past, and that the patient is definitely on the gain, and so we are saying with his many friends—

"We're mighty glad you're getting well.

Sure you must be, too.

Hope the doctors never make Another cent off you."

B. R. HARWOOD is now settled in his new ground floor location, in Medford, Oregon. From all indications he is planning for a prosperous future.

MR. and MRS. D. PERRY EVANS of Portland, were visitors to the East Bay Cities when they came to spend a few days with friends in Oakland. Mr. Evans is active in P.I.P.A. work.

In a train collision recently near *San Francisco*, is now with *Lumiere Studio*, *Santa Barbara*, serious damage was sustained by one of *FRED HARTSOOK's* traveling studios. Nautically speaking, the aft section was completely demolished, although able to continue under its own power.

We learn through witnesses at the scene of accident that no personal injuries were suffered by its occupants, which is indeed fortunate.

During the month past, it was the privilege of the writer to visit *MR. JAMES DONNELLY*, formerly with *HIRSCH & KAYE*, at his new commercial studio in *Santa Barbara*. While covering the entire commercial field, *Mr. Donnelly* is specializing in medical photography, an avenue of work he finds both profitable and intriguing.

Aside from work, *Mr. Donnelly* finds time to greet hundreds of visitors who come to his office and workshop to view an exhibition of furniture used by the late *Harriett Beecher Stowe*.

The centre of attraction is the old-fashioned writing desk upon which *Mrs. Stowe* wrote the greater portion of "*Uncle Tom's Cabin*." *Mrs. Stowe* records in her memoirs that over this same desk, a tall, lanky stranger once greeted her, remarking "So you're the little lady who started the Civil War." The stranger was no other than the rail-splitting president, *Abe Lincoln*. We note for the interest of our readers that *Mr. Donnelly's* father-in-law is the son of *Harriett Beecher Stowe*.

MAY KING, owner of an attractive studio in *Klamath Falls, Oregon*, took advantage of a special excursion to *San Francisco* to come and see us.

ED. JOHANSON, formerly with *Boye and Habenicht Studios, San Fran-*

co, is now with *Lumiere Studio, Salt Lake City*. He assumes management in place of the owner, *Frank Griffith*, who died in November.

C. E. CROMPTON, manager of *Westminster Studios* at *435 Powell Street*, is rapidly acquiring an enviable reputation for artistry in portrait work. This studio enjoys business from the most critical customers of photography, namely, the theatrical profession. *CROMPTON* is a member of *Photographers' Association of America* and the *Royal Photographic Society of London*.

MR. CROMPTON comes to *San Francisco* from *Portland, Ore.*, where he was master photographer for the well known *Stephens-Colmer Studios* of that city. The ideal location and arrangements of the *Westminster Studio*, combining a conservative and quiet atmosphere, makes for the highest degree of perfection in the reproduction and making of portraits.

Seven years ago, *FRANK PATTERSON* arrived in *Medford, Oregon*, with a trunk and \$9.00 in cash. Recently he moved his location to *Santa Rosa* and installed sixteen tons of equipment and material valued at \$40,000.00. Someday, we'll tell you more about him.

PAUL DE GASTON with *MRS. DE GASTON* are now on their way on a trip around the world. He writes that they will be back home about 1935. And we remember his story of how he hesitated to ask \$100.00 for a dozen prints!

MR. AND MRS. DONALD MAINS, *Visalia*, after a very busy winter and spring, were recent visitors in *San Francisco*. *Mrs. Mains* is planning to spend a long summer vacation in *Montana*, her former home.

Grippit is Different in 8 Ways

1

Transparent. Grippit is nearly as transparent as window glass.

2

Non-Wrinkling. Grippit holds even the thinnest tissue without a wrinkle. Scrap-books and mounted prints need never be anything but smooth and neat—if you use Grippit.



3

Clean. Rub it up into little balls with your fingers and see how they clean up after themselves like erasers. This is the reason why Grippit can be spread with even the daintiest fingers without soiling them.

4

Stainless. Neither where Grippit is applied or removed is the slightest discoloration apparent.

5

Flexible. The fact that Grippit still holds with all the tenacity of live rubber shows that it will not dry out and crack off with age.

6

Fragrant. Grippit is blended from such pure ingredients that it leaves nothing but a clean, fresh odor to the finished work.

7

Waterproof. Does not soak off.

8

Removable. If you really wish to take off the print, insert a thin knife blade under one corner; then, taking that point between thumb and finger, slowly and carefully peel it back as if it were adhesive plaster!

Grippit will hold labels on glass jars, tin boxes, wooden cases, or chinaware. It will hold patches on inner tubes and hot water bottles. . . . In fact, it has hundreds of uses wherever Paper, Cloth, Leather, etc., must be attached to Wood, Metal, Stone, or Glass.

Grippit is More than a Paste

PER TUBE
\$.25

PINT CANS
\$1.50

12 tubes furnished in display carton for resale

Write for resale prices

Order Today from Hirsch & Kaye

[START A BONFIRE — from Page 15]

standpoint, but on the other hand his loss is not so great. His real solution lies in junking all the old stuff, pocketing his loss, and making it up later by using mountings that are a little better in grade which will enable him to charge a dollar or two more per dozen.

An even better way to do would be to have a big bonfire, and advertise the fact that in order to offer your customers only the very latest mountings, and to prove to them that you are not endeavoring to foist out-of-date styles upon them you will burn them up at a certain place on a certain day. In this way you will get in advertising value every bit and more than the mountings are worth. By trying to sell them, even at cut prices, you merely block the sale of more profitable work later in the year.

[From Abel's Photographic Weekly, January 25, 1930.]

AFTER MAY 1



Garfield 7370



.....

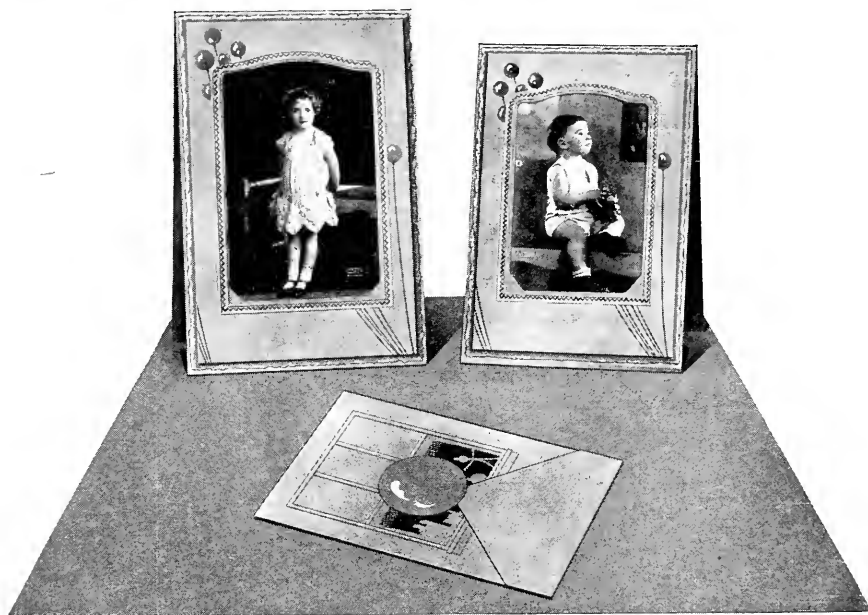
Increased Business requires increased
Telephone Facilities

.....

HIRSCH & KAYE

Your Logical Source of Supply

A Specialty Easel for Children's Portraits



The TOYLAND

Is designed to take children's Portraits out of the rut of oftentimes needlessly low prices.

Show it FIRST at YOUR price. If something less expensive is wanted you can always show your standard styles — but in most cases mothers will prefer this style, even at the necessary small increase in price, to the usual portrait style. It is designed for the occasion.

| | | | | | |
|--------|---|---|---|---|-----------------------------|
| Prices | . | . | . | . | \$12.00 and \$13.50 per 100 |
| Sizes | . | . | . | . | 3x4½ and 4x6 |

They display well. We suggest that you order a small quantity from your stockhouse. Show them in your display case, mounted, of course, with specimen prints. This type of a display creates attention and brings new business.

Samples of both colors for 20 cents

We will also send with these a circular describing other Specialty Mounters designed to produce profitable business.

SAMPLE OFFER SS-32

Tapprel, Loomis & Co.

(Eastman Kodak Company) Chicago, Illinois



"JERRY'S" CORNER

By HIMSELF

I came near being a salesman but didnt get the job because I got too teck-nickle. It was like this.

I was behind the counter watin for a package when a man ups to me an says, I want a camels hair brush. I ups to him an says we don't keep em. Why not, he ups to me, Because I says, none of our customers keeps a camel.

An then, he tells me he wanted one of those brushes, made of camel hair, like was in The Focus last month.

I just cant save any money. I thought I'd buy a meal ticket in a Third Street restaurant and save money that way. But I dropped the ticket and before I could pick it up a big lumberjack with hobnails in his shoes, stepped on it and punched out \$1.85 worth.

Next time I see that big boy I'll invite him to the shipping room where I'll lay out one of those rolls of Azo paper on the floor. Then if I can get him to sing and walk on the paper, I can get my money back by selling the roll to somebody with a player piano.

Here's a swell idea I got to help H & K sell more chemicals. I would put all the chemicals in red packages. Then when you put them in your dark room you couldnt see them and would order some more.

Walking and dancing are the healthiest exercises but I won't take mine in a canoe.

Now there trying to get us to say margarine with a soft g. I got a better idea. Soft in summer and hard in winter.

The poor people are lucky. When they go to jail they dont get bothered by photographers.

They say the next war will be a terrible mess, up in the air. But cooties can't fly.

The poet that wrote about the still night lived before his neighbors had loud speakers.

How come?—a day breaks but never falls while a night falls but never breaks.

I read in the papers where people in Chicago spend 300 millions a year for their vegetables. And that dont include pineapples.

Im sure my girl friend has the gift of painting—I can see it in her face.

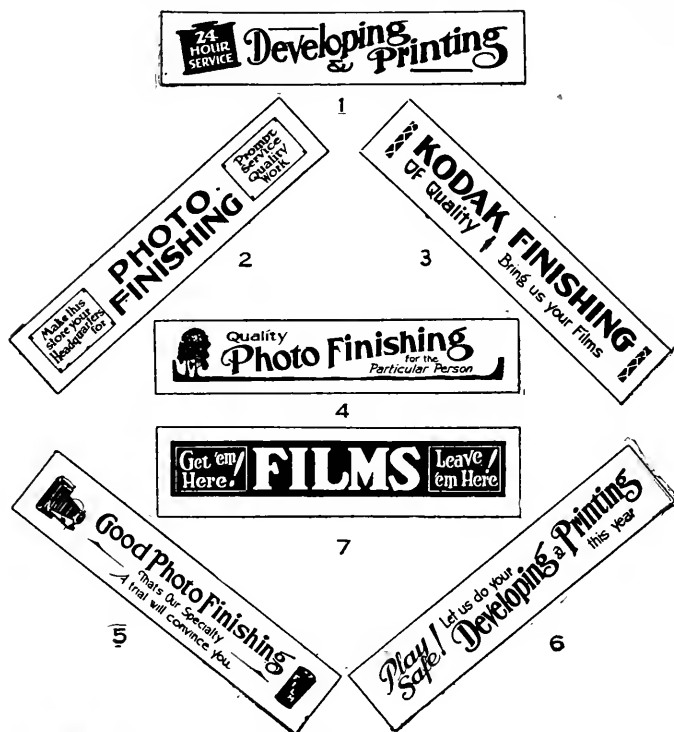
I told the shipping clerk his room reminded me of a nursery, shipping out Baby spotlights, Baby holders, Pako rockers, and Midget Printers.

And he told me that was done so I would feel at home.

JERRY.

MUSLIN BANNERS

for Photo Finishers Retail Stations



Made in Oil Colors 12 inches wide and 6 feet long

THESE can be attached to the awning of any retail station or put inside or outside of the window. They command attention of the prospective Photo Fan on the street who has films to be developed. These banners are ready for shipment on short notice.

| | | | | |
|---------------------------|---|---|---|---------------------------|
| Numbers 1 - 2 - 3 - 5 - 6 | . | . | . | Red and Black |
| Number 4 | . | . | . | Red and Green |
| Number 7 | . | . | . | All Red - White Lettering |

PRICES

| | | | | |
|----------------------------|---|---|---|-------------|
| One to five of each number | . | . | . | \$1.00 each |
| Six to 15 | " | " | " | .85 " |
| 16 to 25 | " | " | " | .70 " |
| 26 or more | " | " | " | .60 " |

Postage extra

Order by number.

Send your orders now to

HIRSH & KAYE

Photo Finishers Paper Window Strips



6"x24" — No. 1



6"x24" — No. 3



6"x24" — No. 5



6"x24" — No. 2



6"x24" — No. 4

These Paper Strips are 6"x24" printed in black on white bond paper and will attract the eye and attention of the Amateur Photo Fan quickly. \$5.50 per thousand of one kind; 85c per hundred of one kind; 1 to 25 assorted, 5c each; 26 to 50 assorted, 4c each; 51 to 99 assorted, 3c each.

Order from **HIRSCH & KAYE**



HERE ARE TWO MORE STYLES OF CARDS, SUCH AS ARE
SUPPLIED WITH MONTHLY CARD SERVICE, PAGE 24.



HERE IS AN ADDITION to Our Advertising Material that is meeting with the approval of a large number of Photo Finishers. A Die Cut Monthly Service Card 13½" by 21" two cards to a set upon which you can mount prints each month, each card has a double winged easel attached so as to stand anywhere.

Price 60 cents per set. Five sets minimum order each month.

Your name printed on each card on 50 or more sets each month \$3.00 extra. In this way you can have an individual window card.

Send Your Orders Now

**Regular Monthly Service Cards are now Die Cut
Each Month, With No Extra Charge**

Designs are changed during the year. Start using them Now and your dealers will be proud to display them. Size 11 by 14 inches.

5 sets each month minimum order without easels - - 36 cents per set
5 sets " " " " with " - - 40 cents per set

DESCRIPTIVE CIRCULARS SENT ON REQUEST

Order today

from HIRSCH & KAYE



Portrait of Antoinette Salley
By courtesy of Culberson, Asheville, N. C.

« Youthful expressions in child portraiture

THE flowerlike loveliness of children — an inspiration to every photographer who is susceptible at all — deserves both his utmost skill and the best materials he can find.

The delicacy of Agfa Portrait Film, retained through

as great a development build-up of density as the individual worker may desire, assures the perfect rendering of those charming youthful expressions which make child

portraiture a delight as well as a profitable occupation.



» **PORTRAIT**
FILM «

AGFA ANSCO OF BINGHAMTON, NEW YORK

LIGHT

Plenty of it, quickly available,
and *Low-priced!*



**Turn on the Sunlight
any Time you want it!**

On dark days and at night—turn on the sunlight! Switch on FOTOLIGHT'S brilliant light and take pictures of family events, parties, dances and the children at play! Also industrial scenes.



The remarkable new 500-watt FOTOLITE provides as much light power as the average 1000-watt lamp.

See the new FOTOLITE No. 15—with its newly designed reflector and new chemically treated reflector finish. It is second only to the famous FOTOLITE No. 10 with 1,000-watt lamp) and No. 15, when used with No. 10, provides a light which—for steadiness and power—is ideal for every interior shot.

They are so easy to use. Can be carried anywhere in a room and plugged in on any electric light socket—ready for use in an instant.

Now in stock at *HIRSCH & KAYE*

Prices

- No. 10 (for 1000-watt bulb). Complete with carrying case (without bulb)..... \$19.00
- No. 15 (for 500-watt bulb). Complete with carrying cases (without bulb)..... \$16.00
- Carrying Case for No. 10 or No. 15 Reflector..... \$2.50
- Carrying Case for No. 10 or No. 15 Stand..... 50c
- Diffusers for either style—each, \$1.00

When Retouching use A. W. Faber's



THE FINEST PENCIL MADE

17 degrees of hardness

6 degrees for positive

1 degree sepia

WRITE US YOUR NEEDS OR TELL OUR SALESMEN

An Important Matter You May Have Overlooked

Each month you receive statements, on which the date and amount of your purchases for the month are shown. The statement bears this notation: Regular 2%—10 days."

Many of our readers take fullest advantage of this saving and we believe more would if they only realized what it will amount to. If the statement shows an amount overdue on the previous month, there is no cash discount. But assume that the statement shows payments due for the previous month only, and the amount, a typical monthly average is \$100.00. Payment of this amount on or before the 10th, will earn \$2.00 for you, or \$24.00 a year.

Perhaps you now say, "That's all very well, but where will I get \$100.00 to pay you?" As a business man, you should have sufficient credit rating at your bank, or be able to submit security to negotiate a loan of \$100.00. You may find it easier than you suppose. The interest on the loan will be 6% or \$6.00 per year for \$100.00. In other words, by paying

\$6.00 you can save \$18.00 net per year.

Three things will be accomplished. You will save money, you will establish a relationship with your banker, and your credit with the stock house will be of the highest.

A New Stunt in Press Photography

American press photographers and reporters are presumed to be the most aggressive in the world, but it remained for a conservative illustrated weekly, the London Graphic, to devise a new way to photograph celebrities who shun publicity.

A Doctor E. Salomon, who goes by the name of "Cyclops," has provided himself with a small camera that he conceals in a napkin when attending banquets, and in the light of the room, is able to obtain pictures of celebrated people who would refuse to be photographed by other means. The article in "Time" from which this information was obtained, indicated the possession of quite a few pictures that would cause some comment if published. The photographer's victims are totally unaware that they are posing for the pictures.



The NEW MODEL

"30"

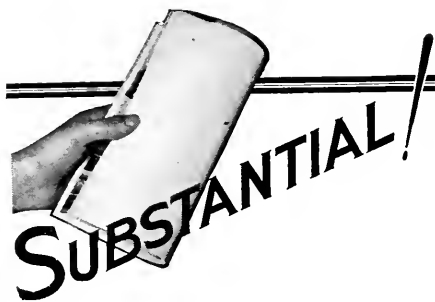
Clergy Shur-Fire
Flash Gun

\$12.00

SPECIFICATIONS

| | |
|------------------------|--------------|
| Type of gun . . . | Hand cocking |
| Operation of trigger, | Thumb action |
| Length over all . . . | 13¼ inches |
| Length of pan . . . | 4½ inches |
| Width of pan . . . | 1½ inches |
| Depth of pan . . . | ½ inch |
| Height of back of pan, | 2 inches |
| Finish | Nickel Plate |

HIRSCH & KAYE have it



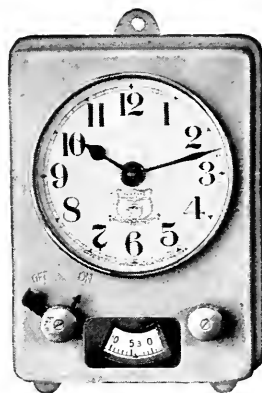
Prints backed with Holliston Photo Cloth are substantial — and they look it. They have firmness and “body” while retaining proper flexibility. They positively will not fray at the edges.

It's easy to mount prints with Holliston Photo Cloth. Seven standard sheet sizes, packed in handy cartons. No paste, no waste, no scissors!



Write for samples

Holliston Cloth
IS IN STOCK
at HIRSCH & KAYE



The Hawkeye Reminder

A turn of the knob sets dial for the exact number of minutes you want prints or negatives to wash. Save your time and energy. A good, dependable clock.

Price \$7.50

REDUCED PRICES *on* **VICTOR POWDER**

Victor Flash Powder offers you the surest illumination for every kind of work. It comes in four grades:

NORMAL—for general use, burns in 1/38th second.

SOFT—for inanimate objects and interiors, burns in 1/12th second.

EXTRA FAST—for unusually active subjects, burns in 1/55th second.

PORTRAIT—Recommended for use only in Victor Studio Flash Cabinet, burns in 1/25th second.



| | |
|---------------|--------|
| ½ ounce | \$0.50 |
| 1 ounce | .85 |
| 2 ounce | 1.55 |

Bargains for the Photographer

HEAVY PRINTING FRAMES

| | |
|------------------------|------------|
| 3 4 1/4 x 6 1/2 | \$.65 ea. |
| 36 5x7 | 1.00 " |
| 7 5x8 | 1.00 " |
| 32 6 1/2 x 8 1/2 | 1.25 " |
| 22 8x10 | 1.35 " |
| 4 10x12 | 2.35 " |
| 8 11x14 | 2.45 " |
| 3 14x17 | 3.25 " |
| 3 16x20 | 4.50 " |
| 1 18x22 | 5.75 " |
| 1 20x24 | 6.75 " |

1 11x49 Circuit Print Frame with glass.

Bargain Price\$7.50

6 No. 10 Pako Multiple Roll Holders.

Bargain Price\$1.00 ea.

12 8x10 Core Plate Dev. Racks.

Bargain Price\$1.00 Lot

No. 434-74-O.S.—Type E DeVry 35 m/m Motion Picture Projector.

Bargain Price\$150.00

No. 427-73—Model J 35 m/m De Vry Projector.

Bargain Price\$95.00

No. 294-57—DeVry Motion Picture Camera with F3.5 Wollensak lens and carrying case. Uses standard size motion picture film.

Bargain Price\$95.00

No. 341-63—Bell & Howell Eyemo Camera with Cooke F2.5 lens and carrying case. 35 m/m size.

Bargain Price\$137.50

No. 195-45—Bell & Howell Eyemo Camera with Cook F2.5 lens and carrying case. 35 m/m size.

Bargain Price\$155.00

NICHOLSON PERFECT DAYLIGHT

lamp. Designed for colorists or wherever artificial light must be like daylight. Excellent condition.

Bargain Price\$15.00

#14 PEARL CUTTER WITH BASE.

For cutting paper, etc. in quantity.

Blade is 14 inches long. Cuts clean and smooth.

\$95.00

DIXON WHITE PENCILS. For writing on dark surfaces.

Bargain Price\$.75 dozen

CLERGY FLASH GUNS. Last year's models. New, and in perfect condition.

\$15.00 each

No. 357-65—3 1/4 x 4 1/4 R.B. Auto Graflex without lens. Outfit includes one roll holder and carrying case.

Bargain Price\$65.00

No. 391-69—4x5 R.B. Auto Graflex with Bausch & Lomb 1C Tessar F4.5 lens. One plate holder.

Bargain Price\$75.00

No. 334-62—4x5 R.B. Series B Graflex with K.A. 4x5 lens. One cut film holder.

Bargain Price\$67.50

No. 241-50—5x7 Auto Graflex in carrying case. No lens.

Bargain Price\$52.50

No. 67-29—4x5 Auto Graflex with Krauss Tessar F4.5 lens.

Bargain Price\$60.00



When *Artura Iris* is selected for the print room . . . in the background there is usually a conviction that a better choice could not be made.

There will be the rich, sparkling quality, the warm tone characteristic of the *Iris* print; and the proverbial *Artura* dependability.

Last, but not the least in importance, is the wide variety of pleasing surfaces, from which a selection can be made in perfect harmony with subject, style and treatment.

DEFENDER

of Rochester

SURFACES:

| | | | | |
|----------|--------|-------------------------|-------|------------------|
| | | Semi-Matt | | |
| Matt | | Buff Medium Rough Matt | | Buff Matt |
| Plat | Matt | | | Buff Plat Matt |
| | | *Veltex | | |
| Plat | Luster | | | Buff Plat Luster |
| Maroquin | | | | Buff Maroquin |
| | | Monokrom (Rough Luster) | | |
| Rose | | Olive | Green | Blue |
| | | Monokrom (Silk) | | |
| | | Rose and Green | | |

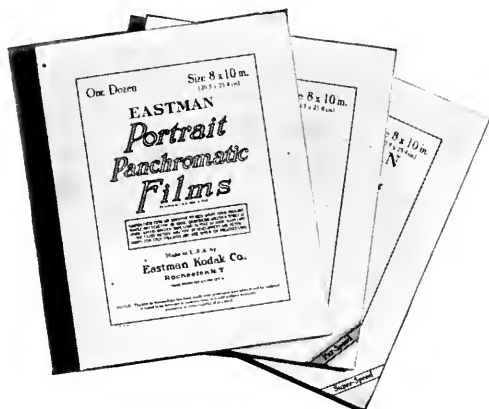
*Single Weight

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Examine Your Highlights



Are the highlights in your negatives flattened into broad masses of one tone or do they build up to one high point so that you actually see highlights within your highlights?

Fine gradation doesn't mean a flat negative—it means a negative with all the subtle variations of light and shade faithfully recorded, from the deepest shadows right up to the “live spots” in the highlights.

In Eastman Portrait Film negatives you get “high-lights,” “higher-lights” and then “highest-lights.”

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Putsunshineinto your portraits of children—the warm, brilliant sunshine in which they live and laugh and find their happiness.

The brilliant, high-keyed lightings, so suitable for child portraiture, take on the warmth of real sunshine when your prints are made on Vitava Athena V, W or X; all rich, ivory-tinted stocks, and having all of the quality characteristics of other grades of Vitava. You will find one of these Vitava papers worth standardizing for child portraiture.

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